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# **Nashe Maalo**

## **Children's Television in Macedonia**

### **Final Impact Report**

#### **Seasons 1 - 5**



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# Introduction

**Nashe Maalo** (Our Neighbourhood) is a television show for children between ages 7 and 12 that combines entertainment with education. Structured as an intended-outcome<sup>1</sup> programme, the series has 3 primary objectives: to model and promote intercultural understanding amongst members of Macedonia's ethnically diverse population; to model and teach conflict prevention through greater cultural awareness; and to model and teach age-appropriate conflict resolution skills.

The show is based on the residential reality of many towns in Macedonia, where apartment buildings are populated by families from various ethnic and linguistic backgrounds. In *Nashe Maalo*, however, the kids who live in the apartment house are initially estranged and separated by their differences. They only begin to recognize their common interests and needs when they discover that *Karmen*, the building in which they live, is alive and can communicate with them. Over the seasons, the core cast of kids and their families have experienced a wide variety of problems that are not only based on their different cultures, but also on age, gender and other differences that usually lead to disagreements. At the beginning of the series, *Karmen* acted as a counsellor, a confident older friend who used her magical abilities to help the kids find their own solutions to problems they encountered. In the 5th and the final season of the show, the kids who relied on *Karmen* have grown in stature and experience. Self-confident in their ability to deal constructively with difficult situations, they have become mentors to their younger friends and siblings.

The following is the final impact report for all five seasons of *Nashe Maalo*. It examines the accomplishments of the project in relation to the original goals. *(VHS copies of 41 episodes of Nashe Maalo were provided previously. Additional copies are available upon request).*

## Country Context

The Republic of Macedonia proclaimed its independence after the general referendum on September 8, 1991. It became the only republic of the former Yugoslavia to secede peacefully and was long considered a model country in transition. Weathering recurrent political, economic, and social crises since the independence, Macedonia's primary challenge has been establishing a country accommodating the ethno-political ambitions of its Macedonian (66%) and Albanian (23%) communities. During its first eight years of independence, and compared to other Yugoslav successor states, Macedonia was a relatively tolerant society that perpetuated its inherited Titoist social ideology. Although with an at-times begrudging attitude, the Macedonian ethnic majority did recognize national minorities and their rights, including pluralism in the media, native-language education at most levels, minority civil society organizations, and interethnic power sharing in the national government.

This oasis of peace, created by Macedonian and Albanian elites skilled at ethnic entrepreneurship, only lightly masked deep political and economic dissatisfaction: Expectations of prosperity not only went unrealised, but living standards sank as unemployment soared. Political transformation was formulated as a zero-sum game, pitting real and perceived Albanian grievances against Macedonian fears for their country's security and integrity. Although Macedonia largely succeeded in preventing the escalation of these

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<sup>1</sup> "Intended-outcome programming is specifically intent upon transforming attitudes, promoting reconciliation and reducing conflict. The content is determined by its appropriateness for fostering peace. The programming and delivery mechanisms can be innovative adaptations of popular culture such as radio and television dramas, street theatre, wall posters and more. The initiative and programming may be closely allied with other actors and projects" (Howard, R. *An Operational Framework for Media and Peace building: Vancouver, BC: IMPACS-Institute for Media, Policy and Civil Society, 2002, p.11*)

tensions into armed conflict, the Kosovo war (1999) and subsequent Macedonian conflict (2001) demonstrably have altered the present and future socio-political landscape. Despite overcoming the immediate impact of the Kosovo war, Macedonia experienced spiralling repercussions—financial, social and political—leading in February 2001 to the outbreak of armed conflict between the country's security forces and Albanian guerrillas National Liberation Army (NLA). After six months of low-intensity war, European and US pressure compelled the Macedonian government to sign the *Ohrid Framework Agreement* in August 2001. This document was intended first to terminate the armed confrontation between the NLA and the Macedonian Army, and second, to provide a new platform for political reforms to address the grievances that had given rise to the war initially.

In the course of 2002 and 2003 several significant constitutional amendments and political reforms in line with the *Ohrid Framework Agreement* have been made by the Macedonian government improving the status of the ethnic Albanian minority while maintaining the unity of the Macedonian state. Although many ethnic Macedonians opposed these reforms, the political situation in Macedonia was relatively stable.

This year several events have threatened the country's stability. The tragic death of president Trajkovski on 26 February and the growing tensions in Kosovo during the March riots raised a real prospect of political crisis. The decision of Prime Minister Branko Crvenkovski to run for the vacant presidency raised the political stakes still further. However, the presidential elections on 14 and 28 April indicated that Macedonia has attained a certain level of democratic maturity and stability. The exercise was not perfect but even if all allegations of irregularities were accurate, the results would not have been different – Crvenkovski was elected in the second round, with over 60% of the votes. No major candidate openly opposed the *Ohrid Framework Agreement*.

The next challenge Macedonia met was the sole remaining substantive issue from Ohrid: devolution of power to local government units. The debate ignited powerful ethnic tensions, as Macedonians and Albanians argued over which of the beefed-up local authorities they would be in a position to dominate. Most discussion was concentrated on the proposed changes to the municipal boundaries of the capital Skopje, and the towns of Struga and Kichevo. Many Macedonians feared that the law would make it easier for Albanian minority areas to cede from Skopje and unite with neighbouring Kosovo, should it ever gain independence from Belgrade. In order to protest against and prevent the law, the opposition organized rallies, protests and road blockades. The appeal to all citizens of a broad opposition to sign up for a referendum against the new territorial organization resulted in a referendum on the 7th of November. However, the referendum failed but the local elections that were scheduled for November have been postponed until February 2005.

The application Macedonia submitted for the European Union membership on 22 March is of tremendous importance for stability. The prospect of EU integration gives politicians their main motivation for pursuing reform policies and helps guarantee peaceful coexistence of the main ethnic groups. If Macedonians perceive that the EU does not really want them, they will again question their national future. Brussels has repeatedly reminded the Macedonian government that decentralization was a key condition before Macedonia's aspirations to candidate could even be considered. On the 1st of October, the president of the European Commission Prodi had given the EU Questionnaire to Macedonia.

Over recent years, especially since the conflict in 2001, Macedonia has experienced increasing residential segregation, which has further reduced contact between children of different ethnic backgrounds. Children grow up in a world of prejudicial vocabulary and in structures that justify group thinking. Hundreds of unlicensed radio and television stations broadcast for their own ethnic groups and in their own language. In Macedonia there was no

locally produced television programming for children. Children watch most cartoons, news reports for adults, movies, and Spanish-language soap operas for adults. In an ambience that is generally pessimistic, a number of positive points remain. Children still seek their own sources of optimism and identify *Nashe Maalo* as one of them. The willingness of the Macedonian National Television (MTV) to air the show despite heightened inter-ethnic tensions testified to the position that this program occupied in the lives of ordinary people. Perhaps most remarkably, *Nashe Maalo* has come to symbolize the possibility of true inter-ethnic cooperation.

## Project Background

The idea for a pro-social television program for children in Macedonia dates back to the year 1996. In 1997, Children's Television Workshop (CTW), known as the producers of *Sesame Street*, Common Ground Productions (CGP) and Search for Common Ground in Macedonia (SCGM) began designing what became *Nashe Maalo*. In 1998, CGP's chief researcher, Dr. Ed Palmer made exploratory trips to Macedonia. He worked alongside local educational and conflict-resolution experts and the SCGM staff in developing the fundamental educational curriculum for the series. Empirical data regarding children's knowledge of the lives of other children and their attitudes in a multi-ethnic environment and their conflict behaviour served as baseline data for decisions about key elements of the television program.

The design process during the development phase included international and local experts in education, developmental psychology, sociology, media and politics. A Contents Team was introduced for all seasons to assure the inclusion of the educational goals into the program. The team included again experts from various backgrounds. In case of need, external expertise was requested or additional research has been done to get authenticity and coherence.

*Nashe Maalo* has been designed to encourage mutual respect and understanding among ethnic Albanian, Macedonian, Roma and Turkish youth between ages 7 and 12. The series has quickly become one of the most widely viewed programs in the country. *Nashe Maalo* was broadcasted on the Macedonian National Television (MTV), on its Macedonian and Albanian channels, thereby reaching 95 percent of all households. Formal surveys indicated that astounding 75% children of all ethnic groups in the country regularly watched the show. *Nashe Maalo* was the first television program in Macedonia in which kids from various ethnic communities were portrayed living and playing together – usually harmoniously. Helping children from all ethnic backgrounds to understand and value their differences has been described as “*Nashe Maalo logic*”.

The series has a creative story line that follows the interconnected lives of a close-knit group of young people from four different ethnic groups – Albanian, Macedonian, Roma and Turkish—and shows how they are able to form friendships and to cooperate, despite the prejudices and peer pressure that surround them. All four languages are used in the broadcasts – highly unusual in this part of the world. The glue that holds this group together is the secret knowledge that the apartment building in which most of them live is alive. Her name is *Karmen*, and she is sassy, witty, and wise. A guide and mentor, she has the magic power to transport the children in time and space to see situations through their neighbours' eyes.

Over 100 Macedonian professionals joined together to produce *Nashe Maalo*. The program was conceptualised, written, and produced by a seasoned team of children's television experts led by CGP, known worldwide for its entertaining, educational and high-impact children's television programming.

The series has drawn praise from all levels of Macedonian society, including the late President Boris Trajkovski, who expressed the hope that *Nashe Maalo* will become an integral part of kids' everyday lives, not only in this, but also in future generations.

*Nashe Maalo* has won several distinguished awards for children's television programming:

- 2000 Prix Jeunesse International Finalist for *Dime's Party*, Germany
- 2001 Silver Axiem Finalist for *Dime's Party*, United States
- 2001 Gabriel Award for *Dime's Party*, United States
- 2001 Best Director Award to Dritero Kasapi for *The Other Side of the River*, Macedonia
- 2002 International Educational Program Contest Finalist, Japan
- 2002 Zlatna Buba Mara Award for the best children's television program, Macedonia
- 2004 Coalition for Quality Children's Media selection, United States

## Impact Report

Four main goals of the project were set in 1998, to be expanded by two additional goals during Seasons 3–5.

**Goal 1: To develop and produce a culturally appropriate children's television series, with accompanying curriculum, that will promote multi-ethnic understanding, collaborative problem solving, and non-violent resolution of disputes, especially those between different ethnic groups**

### a) Development

In 1997, CGP, CTW and SCGM began designing what is now *Nashe Maalo*. They worked alongside local education and conflict-resolution experts in developing the fundamental educational curriculum for the series. Leading the curriculum development team was the late Dr. Ed Palmer, one of the initial creators of *Sesame Street* and formerly Vice President of Research at CTW for 19 years.

A key component of the CGP and CTW model was to have research and evaluation as an integral part of the production from the very beginning. The groundwork laid in the formative research was then to serve as the basis for ongoing summative evaluations. In 1998, the formative research culminated in a weeklong seminar with educators and government officials from Macedonia and international experts. For the first half of the seminar, the group refined the goals, objectives, and intended outcomes of the series. The result is the world's first conflict-resolution curriculum for a children's television series that contains intended outcomes. The three main objectives of *Nashe Maalo* during the development of the curriculum can be summarized as follows:

- Promotion of intercultural understanding;
- Conflict prevention through increased cultural awareness;
- Promotion of conflict resolution skills.

Those objectives were adopted and weighed newly for each year after close consultation with local experts and research done by local researchers. The selection of these objectives was based on the assumption that segregation results from the lack of knowledge about other groups combined with fear about one's own status. Elevation of self-respect and the promotion of a common national identity were underlying elements in all seasons. The

intended outcomes were specifically designed with the intentions of measuring the change in children's attitudes. The curriculum was then used by the creative production team as a guideline in developing a storyline for all episodes of the series (*Please see Attachment 1: Curriculum Document – Statement of Intended Outcomes*).

The design process during the development phase included international and local experts in education, developmental psychology, sociology, media and politics. A Contents Team was introduced for all seasons to assure the inclusion of the educational goals into the program. The team included again experts from various backgrounds. The creative concept was a wise and witty old apartment building named *Karmen* who takes five kids of different ethnic backgrounds into her confidence and speaks to them. Friend and teacher, she does whatever it takes to promote peace within her four walls. Her magical thresholds whisk the children off to situations where they can see things through their neighbour's eye, turning prejudice into empathy.

Before script writing began for each year, key members of the production, writing, research, and content teams participated in a summit meeting. Immediately after the broadcast of each season, all major project staff convened to discuss the past year and to begin planning for the next season of the project, ensuring the goals of the series were met. Researchers presented their results and each episode was discussed for its merits and lessons learned. In addition, the production team evaluated the technical production process and made decisions about how to improve the process in the future production of *Nashe Maalo*.

During the script-writing phase, the Content Team reviewed scripts to make sure the curriculum's emphasis on inter-cultural understanding (i.e. appreciating shared values, understanding cultural differences) and conflict resolution skills (i.e. recognizing stereotypes, peer mediation) were prominent throughout each evolving episode. The Content Team included a team of local professionals. They made sure the language and subject matter was both appropriate and relevant for the target audience: children of different ethnicities in Macedonia.

The production team was the ultimate creative implementers of the series and the ones responsible for making sure each episode would catch and hold the imaginations of children. They reviewed scripts on the basis of what would make good, entertaining television. The cultural consultants (Macedonian, Albanian, Turkish and Roma) reviewed scripts with an eye towards the cultural content. Each script went through three full editing processes. The final products were both educational for Macedonian children, stressing inter-ethnic tolerance, and engaging high-quality television drama.

Script writing for *Nashe Maalo* episodes ran from December through the beginning of May. Forty-one scripts were written for *Nashe Maalo*, each one of them about 30 minutes long. The scripts are very strong, dynamic and entertaining and are focused on children between ages 7 and 12. The stories covered a wide array of issues and conflicts and were dedicated to foster open-mindedness, to dramatize the differences between the characters and show those differences as being good, to explore the ethnic and cultural differences that our characters inhabit, to encourage greater intercultural understanding, to tackle gender issues, to inspire proactive participation with the young viewers, and to restore hope and optimism for the future. Language acquisition, stereotypes and peer pressure were not ignored (*Please see Attachment 2: Seasons 1 – 5 Episode Synopses*).

By the project's end, the four veteran writers worked with a greater level of independence than they had in the first years. The writers are well educated about how their stories are produced for the screen and they are more attuned to the limitations that production requires. For example, all of the locations for Season 5 were selected before writing

commenced. The result is more of a marriage between the concepts and their realization than in the past and a set of scripts that fit within the budgetary limitations of the project.

In Season 5, the project team made a major step in building the project's local leadership: seasoned *Nashe Maalo* writer, Dritero Kasapi, was selected to serve as the Head Writer for the script writing team. This was the first time that this position, focussed on team leadership, training, and editing, was filled by a Macedonian staff person. The writing team consisted of four people: Ognen Georgievski, Kata Tocinoska, Krisi Naumovski and Sema Ali, the first Turkish writer to join the *Nashe Maalo* writing team.

## **b) Production**

The production of *Nashe Maalo* was conducted in three phases: pre-production – the hiring of staff and preparation of sets, production – actual filming, and post-production – editing. Pre-production for Season 1 was, however, affected by the Kosovo crisis. Two days after the bombing of Serbian targets in Yugoslavia by NATO forces, MTV dissolved their signed agreement with CGP to provide use of studio space and equipment in exchange for being able to broadcast the series. While MTV said the reasons were largely financial in nature – and that CGP needed to pay approximately \$500,000 to rent the facilities and equipment -- it was almost certain that the NATO bombings influenced their decision to re-evaluate the agreement. In response to MTV's decision, CGP rented a large warehouse space belonging to *Hemteks*, in a suburb of Skopje. The space was converted into a production studio, complete with sets replicating apartments inside the featured apartment building *Karmen*.

For the first three years, CGP hired a resident producer, who took full responsibility of overseeing activities in Macedonia, because outside expertise was essential for the project in its early stages of development. For the last two years of the project, these responsibilities were transferred to an ethnically mixed local team, Robert Jazadziski and Refet Abazi. This team was chosen based on several criteria: Robert, who is Macedonian, has been with the show since the beginning and is very familiar with the production process as well as with the key crewmembers. Refet is one of Macedonia's well-known Albanian actors and acting teachers. He is also the director of the Children's Theatre Centre in Skopje. He was selected as producer for his ability to work with the cast, as well as for his knowledge of finances of a not-for-profit project. The co-producers were responsible for assembling the crew that realized the show. This talented team of producers not only managed the filming in 2002 and 2003, but also focused on increasing inter-ethnic cooperation throughout the project. Making the behind-the-camera staff more ethnically and linguistically diverse was one of the challenges *Nashe Maalo* had prioritised for 2002 and 2003.

During the pre-production period the production budget was finalized, the contracts with key members of the production crew were renewed and the detailed production schedule was developed. The producers reviewed the proposed crew roster and identified areas where the crew could be streamlined. In Season 4, it was found that the previously singular position of the Unit/Location Manager would be more effective if its duties were spread out over two new positions, the Unit Manager and the Location Manager. This change benefited the production greatly. Arrangements were made to acquire all necessary equipment, supplies and facilities for filming the episodes. This included making arrangements to rent some equipment and supplies from foreign suppliers and making all necessary arrangements for their delivery. In addition, arrangements were made with the editing group, and with the sound-editing studio, so that they would be prepared to begin editing immediately after the first day's materials had been filmed.

Filming for *Nashe Maalo* ran from May through July each year. To make the series authentic to Macedonia, outdoor scenes were filmed on location, mostly in or around Skopje; interiors



were shot in studio. Immediately following the final day of filming, the studio was dismantled and sets stored for use in the next seasons. Each season the producers and the entire crew expressed renewed energy for the project. The crew reported on the status of the filming on a daily basis. This allowed the entire team to collectively track the status of the filming and to more easily predict potential problem areas (*Please see Attachment 3: Sample Daily Progress Report*).

Roma, Albanian and Turkish cultural consultants were actively involved with the filming each season, providing guidance on dialogues, sets and portrayal of cultural traditions. In addition, in Seasons 2 and 4, a new series open was designed. An improvement in the cast's acting was also noted throughout the seasons. Time has been set aside for each actor to be coached more thoroughly by both teachers and other professional adult actors. Progress was also shown in the attitude and timeliness of the transportation and catering teams. This made it possible for the crew to finish filming on time, and without the use of any overtime. Also, the production finished earlier than scheduled in Season 5. The production wrapped on 27 June instead of 4 July 2003, one week ahead of schedule. This occurred as a result of having the script polishes ready in April that gave more than enough time for all subsequent activities to be prepared in detail for the filming. Also the crew and especially the children on the cast were fluent in their tasks, having in mind that this was the fifth year the program was running. Improved communication between departments also enhanced the physical production phase this season. The decision to have the director of each episode to meet with each individual department augmented the overall quality of production.

In order to encourage and provide opportunities to practice their craft, we invited young students from the Faculty of Dramatic Arts to join the production crew as apprentices. For example, Romir Jakupi, Season 4 apprentice in the Directors department has joined the crew as 2nd Assistant Director in Season 5.

### **c) Post-production**

As is the case with most television productions, editing began as soon as the first day of filming has ended. For this program, all of the video footage for a single episode was usually completed in one week. This allows for editing to be staggered as the filming for each episode is completed. All post-production on all episodes filmed for one season was completed in September. During that time, music and animation were added to all episodes and all three language versions with subtitles were completed (Macedonian, Albanian, English).

Post-production equipment was rented from the local post-production companies. They have been very responsive to all of our needs, requests and schedules. In the last two seasons, the clear division between the assembly and editing of each episode made for a more streamlined post-production process. The sound and visual editing benefited from this by producing more effective and creative work. Ideas from both directors and producers were given equal weight and respect. The music composer was a part of the entire production process that ensured quality and timeliness of work for the post-production phase.

## **Production challenges**

### **Season 1**

The impact of the Kosovo conflict on the people of Macedonia cannot be over emphasized. The refugee crisis widened the rift between Albanians and Macedonians. The environment in Macedonia was tense to say the least and potentially explosive. The NATO bombing of Serbian targets in Yugoslavia affected the series in the following ways:



- MTV cancelled the broadcast agreement with SCGM. Fortunately, a new agreement was signed with A1 Television for Season 1, which continued until Season 4;
- Script writing was affected because the lost focus throughout the war;
- Supplies for pre-production were scarcer since NATO was buying large quantities.

An unforeseen amount of training of sound engineers was required during post-production. This problem set back the completion of post-production by several weeks. The long-term benefit is that the capacity of local professionals was strengthened significantly.

## **Season 2**

Even though Macedonians still felt the impact of the crisis a year later, the more stable climate allowed the producers more ease in identifying supplies and re-hiring key personnel. On the other hand, in a state of relative peace, Skopje is becoming a desirable location for feature film productions, thereby increasing competition for attracting the best technicians and creative personnel to work on our project. A large building, which had previously been used as an aircraft hangar, was used as the production studio for Season 2. Despite an insufficient cooling system and the need to relocate a flock of birds that were living in it, the hangar served well as a large and flexible production space. Despite record-breaking heat, which caused health problems for some of the crew, the production was completed on schedule and on budget.

## **Season 3**

2001 was a difficult year in Macedonia. Because of an array of political, economic and social conflicts that came to a head in 2001, the country faced sustained, organized violent conflict within its borders for the first time since its declared independence in 1991. Conflict between the Macedonian army and the NLA continued throughout the spring until a cease-fire was reached under strong pressure from the international community. Since then, the Macedonian peace process has moved forward despite sporadic incidents of violence that threaten the fragile stability that exists in the country today.

For *Nashe Maalo*, as with all activities in Macedonia, the conflict caused a number of new stresses on the crew, writers, actors and other staff working on the project. Despite these new challenges, the crew remained strongly committed to *Nashe Maalo* and its vision of a thriving, multi-cultural Macedonia. As a group, the project team wondered whether children and their parents would still be receptive to messages of inter-ethnic understanding conveyed in *Nashe Maalo* and whether those messages could still make a difference in people's lives given the increase in challenging ideologies. Our primary Roma actress, who played Atidje in the series, emigrated unannounced to Germany with her family. When the production team discovered this, they worked hard and fast to find a replacement. The new actress and her new character named Remzije turned out to be a great success. Secondly, the actor who plays Dime, one of the primary Macedonian characters, suddenly left Macedonia to re-join his family in France. Several scripts therefore required rewriting, which was accomplished expediently. The high level of organization the production team exhibited in 2001 allowed for such accommodations to happen with only minor repercussions for the schedule and budget. In contrast, our two major Albanian crewmembers remained on the shoot. Martyn Day explained in his production report:

As thousands of people, Macedonian and Albanians alike, flee the country, two Albanian members of the *Nashe Maalo* team stay on. Fisnik Zeqiri, who plays Beni, is just 15. Coming from a community that traditionally demands that one son must fight in any conflict Fisnik and his family would almost certainly get caught up if a civil war broke out - either by taking up arms or by paying a ransom of up to 10,000 DM into the rebel coffers. Albanians have also become

objects of enmity for many Macedonians. In spite of all this Fisnik and his family have remained stoic and cheerful and committed to the ideals of *Nashe Maalo*. The same goes for our young Albanian dialogue coach, Valdet Ismaili. Her father is seriously ill in hospital in Turkey, which gives her reason enough to leave but she has chosen to stay on. I know how worried she is - you can see it written on her face - but she and Fisnik both feel that with *Nashe Maalo* they can show the young people of this country, Macedonian, Albanian, Roma and Turk, that it is possible to live together in peace and understanding. The same goes for everyone on the crew. If all goes wrong people like me can pack up our bags and leave. That choice is not open to them. They will have to stick it out. As Igor Andreevski, our editor, said only last night: this is our country and its future lies in our hands. If we mess it up we can only blame ourselves. We are a nation of different ethnicities and we have to work together to find a way forward. That is the promise offered by *Nashe Maalo*.

## Season 4

There was an accident on the set during the fourth week of May. No one was hurt. A crane malfunctioned and a camera was damaged. The crane was driven to Germany for repair, and was returned to Macedonia within 6 days of the event. A claim was made with the production's insurance company to cover all related costs. In the first week of June the generator went down at Video Lab and all of the assembled video material from the episode *What If* vanished. Fortunately, the time codes had been saved and the missing files were recovered. The technical support staff fixed the generator problem and there were no delays in editing as a result. The producers were in constant contact with the editors about preventing any similar problems in the future.

## Season 5

The only misfortune happened out of production to one of our adult actors, Emil Ruben who plays Ivan's father Tome. He broke his leg and the order of filming had to be changed. The filming of the episode *Ivan's Quest* where he plays one of the leading roles had to be postponed for one week. In the meantime, the episode *The Lie* was made. This re-arrangement of the filming schedule caused minor problems with the acting rehearsals and the script for *Ivan's Quest* had to be slightly adapted in its form but not in content.

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<b>Goal 2:</b>	<b>To teach active tolerance and intercultural literacy to Macedonian children from all ethnic backgrounds in order for them to be able to understand and value their differences, identify shared interests and, based on these interests, learn to participate in Macedonia's pluralistic civil society more positively and proactively</b>
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*Nashe Maalo* represents an opportunity to clearly determine the impact of educational television programming as an intervention method in changing the perceptions and attitudes of children in a pre-conflict situation. In addition, research can help the production team make their episodes stronger.

### **a) Role Models during Difficult Times**

In response to the outbreak of fighting in Macedonia, A1 TV requested permission to air *Nashe Maalo* episodes on a daily basis starting on March 16, 2001. Also on March 16, the series' children cast filmed a public statement in Macedonian and Albanian *We Want Our Neighbourhood to be a Peaceful Neighbourhood*. This announcement, which came before the opening of the *Nashe Maalo* music video, began airing nationally on A1 TV. After the series

had been on the air for three years, the *Nashe Maalo* actors have become role models for children across the country. Their role has been used positively in public announcements like that and promoted open-mindedness and tolerance among the children and the adults.

Episode 10, the *Fan File* episode, was created to foster the relationship between the child actors and the viewers. In this episode, scenes from past episodes and interviews with the actors were highlighted. The aim of the episode was to give kids a view into the behind-the-scenes world of *Nashe Maalo*, to answer some of the questions from their fan letters and to generally bring children into the *Nashe Maalo* production world. Children learned about many aspects of television production including meeting the crew, seeing how make-up, lighting and sets work in the program and hearing about the actors' favourite scenes.

TV Festa, an Albanian station broadcasting the series, reported:

We would like to inform you that the kids' series *Nashe Maalo* is being broadcasted on TV Festa in Kumanovo twice a week: on Wednesdays at 17:30 in the primetime slot, right after the Deutsche Welle news, and on Sundays at 15:30. We are very pleased to say that this series has been extremely well received by our viewers as an achievement unprecedented in our country. From the airing of the very first episode we were bombarded with questions from viewers: How many episodes in the series? Where was it filmed? Who are the kids? Will it be re-broadcasted, and when? Even more interestingly, the series has viewers who are Albanians, and Macedonians, as well as people from the other nationalities living in Kumanovo. These are not only children, but also adults. In this regard, on the day that we were to air Episode 3, the region where our television station is located lost electrical power. We received hundreds of telephone calls, in all imaginable languages and from all age groups, complaining why that we had lost power JUST at this particular moment. We would also like to inform you that, upon the request of many viewers, we are planning to rebroadcast the entire series on a daily basis during the school mid-winter break in January 2000.

The late Macedonian President Boris Trajkovski wrote about *Nashe Maalo*:

It is with great pleasure that the Macedonian Government welcomes the broadcast launch of the children's television series *Nashe Maalo*. From the time this television series was being prepared, the Government of the Republic of Macedonia as well as the general public were aware that this is one of many projects in the field of multicultural understanding and tolerance that SCGM in Macedonia has conducted over the past five years. The series *Nashe Maalo* is the first educational programme for children intended to represent Macedonia's multicultural wealth as one of the country's most important characteristics. *Nashe Maalo* exemplifies to children of all ethnic communities the possibility of coexistence and mutual understanding. Considering how well the first two episodes have been received, and knowing the positive outcome of SCGM in Macedonia's previous activities, the Government hopes that *Nashe Maalo* will become an integral part of kid's everyday life, not only in this but also in future generations.

Ambassador of the US to Macedonia Lorens Butler said:

*Nashe Maalo* provides to the viewers, even this Ambassador and his wife who are making point out of watching it, the window into the life of multiethnic society through the children's eyes. And I do not think that there is anything that is more effective in my experience whether it was Northern Ireland or here to helping people to relate to very ordinary people. They are not super heroes, supermen, not villains – they are children. They come in different colours, different shapes, different sexes, and they work together to solve their problems.

British Ambassador in Skopje, George Edgar wrote:

We are very pleased with the results, both from what we have seen of *Nashe Maalo* and from the various specific researches that have been done on the impact of the program. It seems to be very successful and the way SCGM has worked on that is something that we have been very impressed by. Very professional! I want to say again that *Nashe Maalo* is a specific project that we have worked on and is something that I have a great deal of admiration because of the way it is done. It is not a program that sends messages in a heavy-handed way, which is sometime a mistake, both of governmental and non-governmental organizations in a situation like this. It is a program that is interesting in itself and of which those messages are kind of a side effect and I think it has been thought out in a very impressive way.

Peeter Kaaman, Program Officer for Democratic Governance at the Swedish Embassy:

What I know is that in a country like Macedonia with many ethnicities and conflicts between them, to change this situation for the future you have to reach the children. And doing it, in the way that *Nashe Maalo* is doing it, is excellent because you are mixing the serious parts with the fun parts that are easy for children to take in. I think it is very important.

Herbert Schmidt, Head of the Swiss Agency for Development and Cooperation said:

The *Nashe Maalo* program is a program that addresses youth and education. These are the main areas of support of the Swiss government in Macedonia. These are the main areas in which one has to work to create a society that will be multilingual and multiethnic; I think it is the identity of this country and its future. There is no doubt about it and that is what we have to work on. Despite the crises in 2001 Macedonia has achieved a great deal in terms of maintaining the multiethnic society out of the former Yugoslavia. It seems to me a very important achievement that has to be stabilized and we have to support that.

Igor Ivanov, *Nashe Maalo* Director said:

*Nashe Maalo* is important in Macedonia for many reasons. First of all because of the high level of the team production that did not exist in the past. This is very important for the kids when they watch the show in their own language: Turkish, Macedonian, Albanian, and Roma. It is also important because of its content – children of different ethnicities playing together.

Robert Jazadziski, *Nashe Maalo* Co-Producer said:

Basically, the crew and the cast are also mixed. They all come from different backgrounds and, after a few years in this job, they are all together like a big family. Nobody looks at the other like somebody different. This is exactly as I said. We function like one group, one family. We have a good relationship. *Nashe Maalo* became very famous in our country, so everyone knows it. Every little kid knows about *Nashe Maalo* and we are glad about that.

Refet Abazi, *Nashe Maalo* Co-Producer said:

*Nashe Maalo* became very famous since the first episode. The only reason why kids became so addicted to it was that it had a completely different approach to the reality of our society. For the first time the kids were not poisoned with the history, with the myths, so they see the ways how many ethnic, religious problems and differences can be solved.

Dritero Kasapi, *Nashe Maalo* Director/Head Writer said:

*Nashe Maalo* is necessary because it sends messages that are very direct, but also attractive and entertaining. These messages are essential for youngsters and children in Macedonia. Basically, it gives them a message that they do not have to exclude each other; they can live side by side and even cooperate and create a different life style – a value that is commonly shared by all of us. This message reaching this level of communication is very important to one society in order to grow further and to avoid problems in the future. And I personally believe that culture has to start with the children because they can receive it in a natural way.

Over the years, the SCGM team has collected several stories about the impact of the *Nashe Maalo* project. Here are several examples given by *Nashe Maalo* Project Coordinator Kornelija Cipuseva:

By the end of October 2002, an NGO Fair was organized in Skopje and SCGM had a stand where we presented our projects. We had a TV set at the stand and were constantly showing *Nashe Maalo* episodes. I was surprised how many people were approaching to watch *Nashe Maalo*, both adults and children. They were all familiar with the episodes and the music. The thing I remember most is when three boys approached me and watched the episodes in silence, then one of them said: “*We are Nashe Maalo in the real life. I'm Macedonian, my friend is Albanian and the third one is Roma. The friendship from the series is our model of how our friendship should be.*”

In December 2002 the children from *Nashe Maalo* were invited as honorary guests to open an important event. The motto of the event was *Let's all go to Shapka Again*. Shapka is a ski resort in the area that was most affected by the conflict. People stopped going there from fear that the place was not safe. This initiative from the Agency for Sports and Youth was aimed to show people that they should forget about the conflict and start all over again. About 10 buses with people from Skopje and Tetovo drove to the mountains. Beni opened the event with an appropriate speech, after which the *Nashe Maalo* theme song was played. Everybody in the crowd danced and sang the song. It was amazing.

*Nashe Maalo* stars Beni and Remzije were proclaimed honorary members of the Children's Parliament of Macedonia. They were interviewed for the *Let's...* project, funded by the Open Society Institute and Swiss Agency for Development and Cooperation. They were asked numerous questions bringing to light their view on happiness, family, friendship, community, love, democracy, humanity creativity, culture, tradition, customs, and society. This interview was a part of the wider selection of interviews with the most popular stars from Macedonian communities who all are role models for children in Macedonia. The interviews were published in the *Let's...* booklet, aiming to help children and youth in finding their place within multicultural society, encouraging implementation of positive values, tolerance and mutual understanding.

I was impressed by the way Beni and Remzije developed over the years, they are so positive, wise, and mature, and with one word they represent the best of *Nashe Maalo*.

Beni, Remzije, Itse and Jeylan were invited to talk for the youth magazine *Point*. The magazine started at the initiative of high school students from Tetovo and has been supported by USAID, OSCE and IOM. The goal of the project is to promote an interethnic collaboration and to build trust between the youth in Tetovo. Journalists from the magazine are students, amateurs who are trained to gain skills and to do their job as professionally as possible. As this magazine treats all current issues that are of interest among young people, they wanted to have *Nashe Maalo* children too. Questions were asked about how their life changed after *Nashe*

*Maalo*, how they became part of the project, and what messages they want to convey to other young people in Macedonia.

## **b) Season 1 – 5 Research**

The intended outcomes stated in the curriculum were reflected in every episode and in all *Nashe Maalo* outreach activities. To analyse the achievement of these intended outcomes a number of researches have been undertaken during the past years. The whole project started off with baseline research about kids and their attitudes towards Macedonian society. Summative research on the appeal and comprehension of each year's work took place annually. The summative research data were then used as formative data for the following season. This took place every year, except season 5, because season 5 was the last. It was after season 5 that we conducted the final 5-year assessment. In addition to the annual summative/formative research, we also conducted some extra work, such as the *Mali Has a Little Lamb* research in the first year, the audience survey in 2000, and a follow-up survey on kids' attitudes conducted after the war in 2001.

### **Statement of Intended Outcomes for a Children's Television Series (1999)**

CGP's chief research specialist, the late Dr. Ed Palmer, facilitated discussions with educators and government officials from Macedonia and international experts to define the goals, objectives, and intended outcomes of *Nashe Maalo*. The result was the world's first conflict-resolution curriculum for a children's television series. The curriculum was also designed so it could be adapted for other educational activities (23 pages).

### **Pilot Summative Study (1999)**

The study provided target audience feedback on the first episode *Mali Has A Little Lamb*. Preliminary results of summative research on this series indicated that *Nashe Maalo*'s blend of drama and educational curriculum not only was appealing, but succeeded in delivering its message: after watching, children reflected about their own values and their relationships with kids of other ethnic groups. And, most critically, the kids asked to see more (11 pages).

### **Summative Study- Lessons from *Nashe Maalo* (2000)**

During the autumn of 1999, before any episode was aired, researchers interviewed 240 children – sixty 10-year-olds from each of the four ethnic groups, prior to and after viewing videotaped versions of episodes from Season 1. Before viewing, many children demonstrated negative, stereotyped perceptions of members of ethnic groups other than their own. After viewing, children showed more positive perceptions. For example, there was a significant increase among ethnic Macedonian children who said, after viewing, that they would be willing to invite an Albanian, Roma, or Turkish child to their home. This became the baseline data for all subsequent research and evaluation conducted for and about *Nashe Maalo*.

### **Viewership Study (2000)**

In order to determine viewership levels of the series among Macedonian children and their parents, SCGM in collaboration with Klime Babunski from the NGO Pro Media, conducted a nationally representative survey of 1,200 children and their parents. The purpose of this survey, conducted in May was to ascertain awareness and popularity of *Nashe Maalo*, as well as key factors contributing to the public's reaction (5 Pages).

### Season Two Formative Research (2000)

The research conducted on episodes from Season 2 was designed specifically to inform the writers and producers before writing started on Season 3. Hundred and sixty children between ages 10 and 11 from Albanian, Macedonian, Roma and Turkish ethnicities were interviewed after viewing programs from Season 2. The objective of the study was to test vital information like understanding of the overall storyline, central conflict and ethnic dimensions, appreciation of the use of different languages, and appeal and identification with characters across cultural lines. In addition, a segment of the study was devoted to children's lives, interests and concerns — information that will be used to form content in the episodes that reflects the real lives of Macedonian children today.

### Season Three Formative Research (2001)

Three hundred and ten children between the ages 10 and 11 from 4 different regions of Macedonia participated in the study. Children watched the episodes *Love Story*, *Red Car*, *Elvis and I* and *Garbage*. Equal numbers of children from Albanian, Macedonian, Roma and Turkish backgrounds watched each of the episodes and then were interviewed in ethnically and gender homogeneous groups of 5 children. In total, 80 children watched each episode. As in the formative study from 2000, the objective was to test children's appeal and comprehension of the episodes. Results show that some improvements were made since Season 2 in making the *Nashe Maalo* world more understandable.

### Season Three Attitude Survey (2001)

Researchers conducted 240 one-on-one interviews with children between ages 9 and 11, who were divided into equal numbers of Macedonians, Albanians, Roma, and Turks. Similarly to the study conducted before the first broadcast of the series, children were shown a series of photographs, each of which is introduced as a person from one of the four ethnic groups. They were then asked a series of questions aimed at identifying children's attitudes about members of their own groups as well as about others. The objective of the study was to identify what changes had taken place with children's' attitudes about different ethnic groups after having lived through the violent conflict of 2001.

### Season Four Study (2002)

In the fall of 2002, a study was commissioned to investigate children's response to new episodes from Season 4. The study investigated: how children of different ages respond to the program, children's sense of hope for the future, and suggestions for ways that children can more actively participate in the project or in other similar projects in the future. 240 children between ages 10 and 15 from Macedonian, Albanian, Roma and Turkish backgrounds participated in the study. While *Nashe Maalo* remained popular with viewers, the research results also offered a detailed discussion of areas where the series could become more effective in dealing with the complexities of conflict, building from areas and characters that children enjoy and understand.

## **c) Season 1 – 5 Impact Evaluation**

After five years of producing *Nashe Maalo* SCGM used the unique opportunity to evaluate the project's impact and ripple effects not only with children, but also with the crew, parents, the communities at large, and the others – looking back over the history of the project.

Eran Fraenkel, former Executive Producer has brought together an experienced independent research group from Brussels *Channel Research* and the research division of Search for



Common Ground in Washington DC. The research has started in the late fall of 2003 and has continued throughout 2004.

Overall Evaluation Objectives:

1. *To assess the impact of intended-outcome programming on:*
  - Children in the target age range;
  - Adults: parents of children who watch and adults generally;
  - The media and other decision makers in Macedonia.
2. *To assess the intended and unintended outcomes of this type of media programming on the target audience as well as society at large:*
  - Children cast members and their peers;
  - Production crew and staff members, and their peers;
  - Broadcasters;
3. *To explore Nashe Maalo's specific role in peace building in Macedonia.*
  - Among adults who watched the programme;
  - Among children who watched the programme;
  - Among adults in opinion-making and decision-making positions
4. *To contribute "Lessons Learned" for producing future intended-outcome programming.*
  - Test a new approach to programme impact assessment in conflict prevention

*(A formal research report by Channel Research will be available in January 2005)*

\* \* \*

<b>Goal 3: To promote sustainability through skills training and capacity building for in-country media and educational partners</b>
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**a) Capacity Building**

Macedonia's television industry has been struggling to create meaningful opportunities that would keep talented professionals from leaving the country. *Nashe Maalo* represented the first such opportunity in over a decade.

As mentioned earlier, over 100 Macedonians, representing at least four ethnic groups, were employed during the creation of *Nashe Maalo*. Each year, the *Nashe Maalo* team reviewed the production process to increase effectiveness, efficiency, and capacity building for the project. Many of the local staff members remained the same throughout the seasons, working on the project since its inception. The leadership of different departments has been gradually transferred to the local staff that demonstrated the capacity and commitment to fill positions effectively. This took place in combination with continued training and ongoing efforts to increase the ethnic and social diversity of the staff. Particular areas of improvement with regards to the increased local ownership of the project were in the script writing department, establishment of the Macedonian-Albanian production team and the research team.

It was the first time that children participated in a production specifically about Macedonia. During the Kosovo crisis, when it was uncertain whether or not the series would continue, the local staff rose to the occasion. As one said, we need this series now more than ever, so we do not face the same thing happening in Macedonia.

## **b) Production Apprenticeships**

The production crew in the project was as representative of Macedonia's ethnic communities as it could be. In Seasons 4 and 5, approximately ten apprentices-in-training were selected to work with the production team. By selecting apprentices from under-represented groups, including women, *Nashe Maalo* as a crew, not only as a show, reflected Macedonia's demographic and cultural diversity. In addition, the apprenticeship program endeavoured to provide on-the-job training opportunities to more crew beyond those who were directly involved in the project. Some of the apprentices that worked closely with the existing crew commented on their experience:

The experience we had during the past eight weeks of filming was the most valuable for us. We hope that one day we will become producers too, and we will be proud to say that the first step in our careers was *Nashe Maalo*. We thank you a lot.

## **c) Sustainability Plan**

One of the main goals in the original *Nashe Maalo* proposal (6 years ago) was to promote sustainability through skills training, education and capacity building of in-country media partners. During each successive year of the project, an increased emphasis was put on provision of on-the-job training and support to the crew and the project staff. As a result of their dedicated work, the *Nashe Maalo* team has significantly contributed to SCGM's overall intended-outcome production methodology. Whereas *Nashe Maalo* ended after Season 5, SCGM continued to support Macedonia-based staff in establishing a local independent production company dedicated to produce the *Common Ground* media through other projects in Macedonia. This company, Kaval Productions, has already begun to engage in a series of projects to make itself financially viable. Its first accomplishment has been the post-production of *Golemata Voda*, a Macedonian-Czech feature film that is about to be nominated for an Oscar Award for Best Foreign Film.

It is clear to everyone that a domestic Macedonian production company cannot survive solely on producing intended-outcomes or *Common Ground* media. SCGM has therefore supported the Macedonian team not only in learning the *Common Ground* approach to production, but in helping the team develop a business model that will work in the Macedonian economy. A core team of four staff has been selected to lead the implementation of the SCGM's sustainability plan. They worked on the project since 1998 and have demonstrated excellent technical competence, reliability, and a passionate commitment to the SCGM's mission. Throughout Season 5 in 2003 the SCGM team organized extensive business, marketing, and the *Common Ground* media training support, providing advice that would feed into the creation of a business plan. In an effort to support this process, SCGM hired two new employees with strong business backgrounds and marketing skills. As of winter 2004, the fledgling production company, with support from SCGM, has launched a campaign that will make local businesses and international donors aware of the opportunity to sponsor the producers of *Nashe Maalo* as they shift from NGO support to commercial viability. We hope that this approach will ensure sustainability of the intended-outcome media production in Macedonia.

## **d) Broadcasting**

The objective of *Nashe Maalo* was to have the series broadcasted to the widest possible audience in Macedonia. As mentioned earlier, at the beginning of production of Season 1 SCGM had signed an agreement with MTV for exclusive broadcasting rights within Macedonia for the initial showing of the series. However, this agreement was cancelled

unilaterally by MTV immediately after the NATO bombings in former Yugoslavia. CGP and SCGM sought out alternative broadcasting outlets to cover the whole area in the country. During the reporting period we signed the following agreements:

1. **Macedonian Audience:** A1 TV, an independent television station, which was at that time the only private television with national coverage. They have agreed to multiple re-broadcasts, assuring that viewers will have ample opportunities to watch the episodes;
2. **Albanian Audiences:** SCGM has worked closely with all private Albanian television stations in Macedonia. To have *Nashe Maalo* reach the greatest number of Albanian children, the following stations were broadcasting the series at prime times, with multiple re-broadcasts: TV Festa from Kumanovo, TV ERA from Skopje, TV ART from Tetovo, TV Gurra from Kichevo and TV Kaltrina from Struga.

In combination, these Macedonian and Albanian television stations guaranteed that virtually every family with a television in Macedonia has had a chance to see *Nashe Maalo*, and thus enabled the largest possible audience sample for the summative evaluations.

Starting in Season 4 MTV joined the broadcasting group of *Nashe Maalo*. This coincided with the development of a new multi-lingual MTV channel. The episodes with Macedonian subtitles were broadcast on MTV Channel 1 and the episodes with Albanian subtitles were broadcast on MTV Channel 3. At the beginning of July 2003 MTV started to re-broadcast *Nashe Maalo* Season 4 for the first time by satellite. This satellite broadcast covered all parts of Europe, some parts of Asia, Australia, North America, Canada and the Middle East. This broadcast represented an enormous accomplishment for *Nashe Maalo* since MTV's satellite brought the programme to Macedonians living abroad, thus increasing the audience size.

In fall 2004, a Memorandum of Agreement was signed with MTV's Turkish Programme Department, through which they expressed the intention to broadcast *Nashe Maalo* with Turkish subtitles in early 2005.

### **e) Publicity**

Used as a kick-off in spring 2000 for the re-broadcast of *Nashe Maalo*, the remix music video of the theme song was performed by the two most popular pop artists in the country – Erzana, an Albanian singer, and Rebeka, a Macedonian singer. This was the first time they sang together and both donated their time to the project. In addition, the internationally known Roma folk singer and a humanitarian worker Esma Redzepova gave a cameo appearance. The lyrics were mostly in the Macedonian language, but parts of the song were sung in Albanian, Turkish, and Roma.

Director of TV Iris, an independent television station in Shtip, wrote a letter to SCGM:

I would like to inform you that the song and the video *Nashe Maalo* is a genuine hit in Shtip. Just in case you think we are exaggerating, feel free to call us. You will find out that all children and teenagers made this song their own.

Popularity of the *Nashe Maalo* theme song and the music video continued long after it was launched. At the public presentation of Macedonian and Kosovo youth NGOs, SCGM learned that a pop group was inspired by the video and is now producing a dance CD in which all the pieces are mixed with Macedonian, Albanian, and Roma lyrics. This showed that *Nashe Maalo* not only had an impact on children between ages 8 and 12, but also on young adults in Macedonia.

During 2000, the series garnered public attention both locally and internationally. In Macedonia, numerous articles were printed about the series during the filming of Season 2 and at the beginning of the broadcast in November. In Washington DC, a press campaign was organized around the release of the summative research results. The story was picked up by USA Today, The Washington Post, and the UTNE Reader (*Please see Attachment 4: International Press Articles; and Attachment 5: Press Articles from Macedonia*).

Two international radio programmes, National Public Radio's (NPR) *All Things Considered* and BBC's *Radio 5 Live* broadcasted radio stories about *Nashe Maalo* in fall 2004. The NPR's radio interview can be heard at: <http://www.npr.org/ramfiles/watc/20000917.watc.05.rmm>. In addition, *Voice of America* ran stories about *Nashe Maalo* on the Macedonian-language radio, Albanian-language television, and English-language program called *Dateline*.

On September 19, 2000 the Swiss Embassy in Washington DC hosted a *Nashe Maalo* screening and organized a reception. Program on Conflict Prevention at the Carnegie Council on Ethics and International Affairs hosted a screening in New York in December 2000. Both events were well attended by donor representatives, NGOs and members of the diplomatic community.

*Nashe Maalo* in 2000 has been recognized by three significant media award competitions. The most significant was the selection of *Nashe Maalo*'s as a finalist in *Prix Jeunesse 2000*, a leading children's television competition in the world. *Nashe Maalo* also received the Gabriel Award from Unda-USA and a Silver AXIEM.

In August 2001 the actor who played Beni, the main Albanian character, was interviewed by NOS – the largest independent television company in the Netherlands. The interviewer wanted to know how did the multi-ethnic team feel during the conflict. Beni gave them a comprehensive answer. He described a clear understanding that the Albanian rebels were "different" from the vast majority of Albanians living and working in Macedonia. Although they speak of human rights, they have the methods and a murky agenda that was not supported by any of the Albanians he knows. His hope was that this difference would be more recognised in the future. He thought that *Nashe Maalo* provided means of clarifying the situation.

During the first week of September in 2001, a Swedish television crew filmed some materials about *Nashe Maalo*. During the same year *Nashe Maalo* received *Zlata Buba Mara Award* (Golden Lady Bug) for the best and most popular children's television program in Macedonia in 2000 (*Please see Attachment 6: Buba Mara Award Ceremony*). The *Nashe Maalo* song was Radio Buba Mara's hit of the week just prior to the television awards ceremony. During the summer 2001, *The Other Side of the River* episode from Season 2 won the 1st prize for best directing at the Macedonia's National Television festival. This episode was directed by Dritero Kasapi. Later in 2002, *Girls and Boys* from Season 2 was selected as the finalist for the Japan Prize, one of the leading international competitions for educational children's television.

In 2003, coinciding with the spring re-broadcast of Season 4, the *Nashe Maalo Quiz* was launched – inviting children from across the country to test their knowledge learned from the series. A press release was distributed to all major Macedonian and Albanian daily and weekly newspapers and magazines with the information about the quiz, the music CD and the *Nashe Maalo* magazine.

Each year in May, when the filming of a new season was launched, a press advisory was distributed and media representatives were invited to a press conference. The start of a premier broadcast used to be announced with a press release that was distributed to all major

Macedonian and Albanian daily and weekly newspapers and magazines. The press release was usually accompanied by interesting still photos from the *Nashe Maalo* photo archive.

In Season 5 SCGM hosted a special event - *Parent's Day*. Parents of the children cast were invited to the set on May 26 and 27 2003. They had an opportunity to spend time with their children and the crew, from early morning until the end of the filming for that day. It was a great pleasure for both children and their parents to share creative and positive atmosphere on the set.

\* \* \*

**Goal 4: To create a set of outreach initiatives including new print, broadcast, music, and Internet resources that will expand and deepen the impact of the television program's goals**

*Nashe Maalo* outreach activities were designed to help deepen the impact of the project through the entertaining and interactive articles and activities. Those were designed to help promote the re-broadcast of the series in 2004. SCGM developed a children's magazine, *Parent-teacher* guide and music CDs that were distributed through different outlets.

#### **a) Nashe Maalo Logo**

In the spring 2003 the graphic designer Mirna Arsovska developed the new *Nashe Maalo* logo and layout. It was comprised of the name *Nashe Maalo* written in four languages, in red and blue, with a graphic display of *Karmen* at the top. The design layout comprises the logo and faces of the eight *Nashe Maalo* main children cast. The background is of the same colour as the original building in the neighbourhood where SCGM had filmed the show. All outreach products incorporated the new logo and layout that deliver easily recognized identity of the *Nashe Maalo* brand.

#### **b) Nashe Maalo Magazine**

The first and the second edition of *Nashe Maalo* Magazine were printed in 185.000 copies in Macedonian, Albanian and Turkish languages. The children's magazine contains a wide selection of activities for children and information about the *Nashe Maalo* show. The magazine includes descriptions of the *Nashe Maalo* characters' interests and hobbies, activity games, knowledge-based games, information about the main religious holidays of all *Nashe Maalo*-featured ethnicities, and the quiz questions.

Distribution of the magazine was organized in partnership with regional branches of the Ministry of Education. A free copy of the magazine was distributed to every child in Macedonia between ages 7 and 12. Children's response to the magazine has been very positive. Fan letters started pouring in as soon as the first copies of the magazine were distributed. Children wrote to their favourite characters and expressed how *Nashe Maalo* has become an important part of their life (*Please see Attachment 7: Nashe Maalo Magazine Example Layout*).

#### **c) Nashe Maalo Website**

In February 2003 *Nashe Maalo* web site was launched. The site was designed in Macedonian, Albanian, Turkish, Roma and English languages – targeting primarily children viewers. The web site contained behind-the-scene information, broadcast schedules, conflict resolution games and access to e-mailing members of the children cast (*Please see Attachment 8: Nashe Maalo Website Example Layout*). Parent/Teacher Guide and press clipping were also made

available through the adult section of the site. Publicity encouraging viewers to visit the website was coordinated with the spring 2003 re-broadcast of *Nashe Maalo* Season 4 and in both editions of the *Nashe Maalo* magazine.

#### **d) Parent/Teacher Guide**

As part of SCGM efforts to deepen the impact of the series, a Parent/Teacher Guide was developed and distributed in May 2000 during the second week of the Season 1 re-broadcast. 77,000 copies of the guide were distributed in Albanian, Macedonian and Turkish to all parents of 4-6 graders across the country. The guide has been well received by the kids as the office in Skopje received numerous fan letters addressed to lead actors. Part of the parent's guide included a section eliciting story ideas from the kids. Several ideas were submitted, one of which was incorporated into an episode from Season 2.

A comprehensive Parent/Teacher Guide for all 41 episodes has been drafted and will be distributed by the end of 2004. The guide contains synopses for all *Nashe Maalo* episodes and conveys messages that each episode had. It includes different activities and questions for discussion. The guide will be produced in 3 languages: Macedonian, Albanian and Turkish. A full set of VHS tapes with the complete *Nashe Maalo* series will be delivered with Parent/Teacher Guide to all primary schools in Macedonia for viewing and discussions.

#### **e) Nashe Maalo Music CD**

Throughout the implementation of the project, several original songs have been composed, complementing the relevant themes of understanding and diversity in the series. In 2000, a music video was produced using the main theme song. *Nashe Maalo* audiocassettes and compact discs represent the collection of songs from different episodes of the show. Over five years while *Nashe Maalo* was on the air, viewers reacted equally strongly to the soundtrack of the show, as much as to the stories. SCGM started compiling the most popular themes from the show at the beginning of Season 4. The music CD was recorded as a collection that represents the highlights of the series. Songs/episodes were selected based on their musical qualities and ability to convey messages such as intercultural understanding, mutual respect, or prospect of a better future. Since the text of each song presents certain aspects of these messages, the CD serves as yet another entertaining way of bringing the fundamental values of *Nashe Maalo* into the lives of Macedonia's children. With the exception of the instrumental *Turli Tava*, all music was composed by the composer who scored the series from the beginning, Venko Serafimov. Other artists that volunteered to appear on the CD and, in some cases, wrote lyrics are among the best-known pop, rock, and classical musicians from Macedonia's various communities. They range from the well-known opera singer Boris Trajanov, through world-famous Roma saxophonist Ferus Mustafov, to Macedonia's best up-and-coming Albanian singer Leonora Poloska. Perihan Tuna, the actress who plays Leyla in the show became a popular pop singer and performed the song *Seeds of Love* on the CD.

The songs are in Macedonian, Albanian, Turkish, and Roma languages, with several songs combining two or more of them. Copies of the CD were awarded to children who responded correctly to award-winning questions from the knowledge-based quiz promoted through the television broadcast, in the *Nashe Maalo* Magazine and in daily newspapers. Viewers have been required to watch the episodes and to answer content-focused questions. Children who sent the correct answers received a compact disc or a cassette for free. CDs were also distributed to children engaged in facilitated discussions that followed performances of SCGM's intended-outcome puppet theatre dramas. All musicians and singers who participated in the project are allowed to feature their music/songs in live concert, but not to publish it individually for commercial purposes.



*Non-Stop Band* that performs the song *Be My Brother - Be My Friend* was granted an authorisation by SCGM to produce a music video based on the live performance. As a result of the video's repeated broadcasting on different television stations in Macedonia, this particular song has gained enormous popularity. Special Olympics Committee in Macedonia requested and was granted by SCGM to use this song as the Special Olympics Committee's anthem. Our goal is for songs on this CD to become top 10 hits in Macedonia and for *Nashe Maalo* to become as prevalent in people's ears as it became in their eyes (*Compilations of songs from Nashe Maalo, on a compact disc or a cassette, are available upon request*).

#### **f) Nashe Maalo Quiz Show**

Re-runs of the *Nashe Maalo* Season 4 started on 19 April 2003 and were broadcasted by MTV. During the broadcast SCGM invited children from across the country to test their knowledge about the series through a series of questions. In order to promote the quiz, a week before the re-runs started, there was a press release distributed to all daily newspapers in Macedonian and Albanian languages, announcing the re-runs and the quiz. Questions were displayed after the closing credits of a particular episode, and were related to that episode. The leaflet with eight quiz questions was also included as a supplement to the first edition of the *Nashe Maalo* magazine, thus providing all children in the country an equal opportunity to participate.

After the deadline had passed the public relations agency *Ovation* started tabulation of the received responses. The first round of tabulation produced 710 correct responses and more than 600 incorrect answers. Every child who sent the correct response was allowed to choose between a copy of the *Nashe Maalo* music CD and audiocassette. The list of children with correct and incorrect responses to the quiz questions was published in the second edition of the magazine.

A new set of questions was published in the Macedonian and Albanian daily press in August (Dnevnik, Fakti and Vest on 23 August; repeated in Dnevnik and Fakti on 26 August). Approximately 1,300 responses were received and almost all were correct. The third set of questions related to the content of the Season 5 episodes was published in the second edition of the *Nashe Maalo* magazine. The outcome was more than 3,000 correct answers.

#### **g) Nashe Maalo Theatre**

*Nashe Maalo* Theatre project has been developed based on the characters and principles of the *Nashe Maalo* series and has similar objectives: increasing tolerance among children in Macedonia and promoting inter-cultural understanding. Two dramas have been produced for children between ages 11 and 15: *Love and Friendship* and *The New Neighbour* (*please see the attached brochures*). The latter play is currently touring around the country. Beyond simple dramatic performances, the plays involve direct communication between the audience and the cast. Following each show, children are led through a facilitated discussion about what they have seen. This gives them an opportunity to ask questions, make comments, or otherwise explore the experience they had. The first phase of the project included designing the plays through formal research with 400 children. The actors were chosen from different Macedonian ethno-linguistic communities. Combined with community-based performance, this project offers an accessible, grassroots arts programme whose aim is to help overcome ethnic mistrust.

#### **h) Children's Puppet Theatre**

Starting in spring 2003 SCGM has produced three puppet plays in partnership with the Children's Theatre Centre (CTC) from Skopje. The shows were designed for children between



ages 7 and 9. The first 2 shows were performed in 12 cities throughout Macedonia. The third puppet play *The Giant Wheel* is currently touring the country. Based on SCGM's experience with similar productions, these dramas convey messages about ethnic and cultural diversity in Macedonia. The messages are carefully designed, age-appropriate and provide new ways for children to perceive themselves in their pluralistic society. Each performance is followed by a facilitated discussion that reinforces messages from the play. *Magic Horse*, the first puppet play and *The Old House*, the second play attracted about 7,200 children and 1,500 of them participated in a facilitated discussion and evaluation.

The main objective of the project is to develop a local team having the necessary skills to conceptualise, design and produce intended-outcomes children's drama on a sustainable basis. SCGM facilitated the process of developing a team with the technical, creative, and conflict-prevention skills to continue production of similar puppet plays beyond the duration of the project.

### **i) Other Outreach Activities**

In order to effectively communicate the goals and outcomes of the project to the wider audience, SCGM uses every opportunity to engage the *Nashe Maalo Ambassadors of Problem Solving* and have them speak about the concepts presented in the series. As a multi-ethnic team, they represent positive role models for children in Macedonia and beyond. As a part of the outreach activities and the long-term strategy to promote *Nashe Maalo* values, the main children cast visited many schools for children with special needs, organized the *Nashe Maalo Day* at the orphanage *11 Oktomvri* and participated in different charity events.

**Mobimak Charity Birthday Celebration:** Selected members of the *Nashe Maalo* children cast were invited as special guests by *Mobimak*, the largest mobile network provider in Macedonia, to their charity anniversary celebration in the Skopje city park in July 2003. Once on the stage, children sang the *Nashe Maalo* theme song, invited the audience to answer quiz questions and distributed CDs and audiocassettes.

**UK – Macedonia Soccer Match Tickets Distribution:** SCGM recognized the soccer match between the British and the Macedonian national football teams as a great chance to invite children from rural and remote areas in Macedonia, as well as children from the marginalized groups of the society – to promote the values of equity, equality and inter-ethnic understanding. SCGM also recognized an opportunity to foster healthy inter-personal and inter-group relations among children. The main children cast and the Project Coordinator visited the orphanage *11 Oktomvri* on 3 September 2003, accompanied by the British Ambassador George Edgar, to give away fifty tickets for the soccer match to the orphans. Another 160 tickets were distributed to children with special needs from three schools in Skopje. The last 290 tickets were distributed to children and adult escorts who answered correctly the quiz questions announced in daily press. Children of all nationalities came from every part of the country. The following day the British Ambassador has drawn out the lucky winner of the English Football Association shirt with the players' signatures. The winner was an eleven years old Gjoko from Prilep, who received the prize at the soccer field in Skopje after the training of the British Soccer Team. On 6 September 2003 five hundred children and parents from different ethnic communities gathered under the *Nashe Maalo* banner and walked to the stadium to watch the game, singing the *Nashe Maalo* song.

***Nashe Maalo* and Special Olympics in Macedonia:** Special Olympics Committee in Macedonia requested and was granted by SCGM to use the song *Be My Brother - Be My Friend* as the Special Olympics Committee's anthem. We also donated *Nashe Maalo* audiocassettes as a part of Christmas presents that the Committee gave to more than 400 children with special needs throughout the country. The *Nashe Maalo* main children cast,

accompanied by Non Stop Band closed the main event in the Army Hall with the song *Be My Brother - Be My Friend*. It was an incredible event, best described by the Director of the Special Olympics Committee in an article for the Kiwanis International (KEP) magazine:

Well, once again I have a very interesting story to tell about our activities; particularly about the latest project, and A VERY SUCCESSFUL ONE!!! A project where more than 400 children from all around Macedonia participated in the event organized under the auspices of KEP and other NGOs to celebrate the Christmas and New Year's festivities; various activities to include: training and competition in various sports disciplines, various social and cultural activities (dance, poetry, singing, drawing, handcrafted pieces of art, ballet, etc.) and different educational workshops. It is needless to say that this was an extraordinary example of what can be done by a joint commitment of service organizations such as Kiwanis International and Special Olympics Committee in Macedonia, SCGM and the British Council. This nice achievement – a successful joint project carried out with the humble display of a good will by the members of all these organizations and institutions, with the assistance of many volunteers, supporters, donors and other Macedonian people alike, brought smiling faces to many children and beautiful memories to remain forever.

**Visit to the SOS Children's Village:** In October 2004, the main *Nashe Maalo* children cast visited the SOS Children's Village in Macedonia. SOS children's village provides safety and care to orphans and abandoned children. The actors played with the children and handed out *Nashe Maalo* CDs. Children and the actors danced together on the *Nashe Maalo* soundtrack and sang the most popular songs. The visit brought smiles on many faces of the orphans and the children cast. Beautiful memories will remain with them for a long time.

\* \* \*

**Goal 5: To test the program's curriculum outside the region to assess its applicability to culturally diverse classrooms, especially among immigrant children from S. E. Europe living in Western Europe**

During the implementation of Season 4 of the *Nashe Maalo* project, SCGM explored the possibility of utilizing *Nashe Maalo* and its accompanying educational materials among Macedonians who live and work in Western Europe. We determined that this would not be the best use of resources at the time; however, we did begin discussions with broadcasters in the neighbouring countries, exploring the possibilities for regional broadcast of the series and, eventually, a replication of the show. CGP continued looking into potential new production of the original intended-outcome television programming in South East Europe, aimed at children and other target groups.

**Bosnia and Herzegovina:** One such possibility presented itself in Bosnia and Herzegovina (BiH). In 2002 Bosnian National Television approached SCGM for permission to broadcast the existing *Nashe Maalo* show. Before granting the approval SCGM commissioned a two-part formative research study. One part examined the receptivity of the Bosnia's children and youth to intended-outcome television programming. The second part included a social research about the most suitable age group in Bosnia for intended-outcome programming, which would lead to a meaningful social change. Research results indicated that both children and youth are receptive to, and interested in intended-outcome programming. According to the research results, the major differences between Macedonia and BiH lay in social and political conditions in BiH, which call for programming that would target older children between ages 17 and 25. SCGM therefore commissioned an initial research that investigated how this age group sees itself and the world in which they live. CGP is now preparing a proposal for the BiH television programme targeting youth and young adults,

which will be based on the overall *Nashe Maalo* experience but on a different curriculum created to meet Bosnia-specific needs.

\* \* \*

**Goal 6: To create a demonstrably transferable approach to designing children's television programming for adaptation to other countries whose children face similar conflict conditions**

SCGM's experience with the implementation of *Nashe Maalo* has significantly contributed to the overall CGP *Common Ground* methodology for production of the intended-outcome media. The lessons and successes from the *Nashe Maalo* production proved that television, as a medium, can have a measurable significant impact in promoting mutual understanding, when production is prepared thoughtfully. Additionally, the production, curriculum, writing and research methods tested during the *Nashe Maalo* project have now been successfully adapted and applied to different media formats, such as radio programmes in several countries around the world. Listed below are examples of the selected intended-outcome programmes produced by CGP:

**Gimme6 – Cyprus:** In 2001, CGP produced a children's television program promoting mutual understanding between Greek Cypriot and Turkish Cypriot children. Impact research was completed in 2002 and showed that children responded positively to the program (*Please see Attachment 9: Gimme6 Summative Evaluation Summary*).

**Golden Kids' News – Sierra Leone:** Golden Kids News is a radio news program produced for children by children. Golden Kids networks in five locations across the country contribute content material to the show, which airs three times a week – each episode lasts 15 minutes. An independent evaluation in January 2002 indicated that 88.4% of people surveyed recognized Golden Kids News. 95.9% of those people listened very often or sometimes in the past month. While it is a show addressing children's issues, the audience is comprised of both children and adults.

**Our Street - Crimea, Ukraine:** *Nasha Ulitsa* (Our Street) is a radio drama for youth in Crimea, Ukraine. Designed to model new ways of working together across social and ethnic lines, impact research conducted in 2002 found that respondents were more likely to have a better attitude toward other nationalities after listening to *Nasha Ulitsa*. They said the show made them think about ethnic relations as well as mutual relations among individuals, and they generally agreed that the serial reflects problems existing in the local milieu.

**Peacebuilding Television in Nigeria:** CGP is currently developing a dramatic television series for urban youth in Nigeria. The primary objective of the series is to promote inter-ethnic understanding and daily democracy by modelling problem-solving skills that will equip young people with tools to address the challenges in their everyday lives. *Nashe Maalo* Executive Producer Eran Fraenkel and *Nashe Maalo* Director/Head Writer Dritero Kasapi directed the curriculum design team for this programme in Lagos in October-November 2004. The Nigerian process was directly affected by the lessons learned from *Nashe Maalo*, most specifically from the preliminary results of the 5-year assessment.

**New Television Formats:** New television formats are also currently being tested for their capacity to educate, inspire and motivate viewers to take an active role in building inter-ethnic cooperation and understanding in their communities. This includes radio and television talk shows, reality-based team building series, documentaries, and news magazines.

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# **Statement of Intended Outcomes**

**Children's Television Series on  
Intercultural Understanding,  
Conflict Prevention in a Multi-  
cultural Context and Conflict  
Resolution in Children's Everyday  
Lives**

## INTRODUCTION TO THE CURRICULUM

Macedonia's children are its future. The quality of their lives in this nation's multiethnic, multicultural environment is largely determined by their capacity to live together peacefully and productively. This television series proposes to advance the capacity of Macedonia's children for peace and productivity through a three-part curricular focus on *intercultural understanding*, *conflict prevention in a multicultural context*, and *conflict resolution in children's every day lives and circumstances*.

All around the world today children ages 7-11, the age range of our intended audience, are targeted with appeals to avoid cigarettes or illegal drugs, to protect the earth and its endangered animals and plant life, or to show compassion for people who have suffered natural disaster or sickness. This age similarly constitutes a critical developmental stage for cultivating understanding and mutual goodwill among children of diverse ethnic and cultural groups.

With these considerations in mind, a basic tenet of this television series is that Macedonia's children can be taught to understand and accept their country's cultural and ethnic diversity as their shared wealth rather than as a common liability. The series also promotes the idea that conflict prevention and conflict resolution skills learned in childhood lay a life-long foundation for building positive relationships with people of different cultures, generations, and genders.

The curriculum is stated in terms of "intended outcomes," each highly specific in nature. Stating the curriculum this way serves a three-fold purpose: First it achieves a firm and clearly stated educational focus. Second, it serves as a constant reminder to the scriptwriters and directors that the TV series is intended to bring about a slate of distinct and measurable educational outcomes. And third, by serving as a blueprint for both the TV producers and the evaluators who design the outcomes measures, the statement of intended outcomes facilitates the coordination of and cooperation between these two key elements.

The curriculum for this television series builds on several premises about the learning and development of children in the intended age group. The first is that these children are still open-minded and teachable on the subject of intergroup relationships in spite of the fact that many have been exposed to negative attitudes toward others through the influence of their parents, peers and the media. Second, children in the 10-11 age group are able for the first time to engage in rather mature intellectual activities such as reflective thinking, abstraction, generalization, causal thinking, and thinking in terms of complex systems. They are also at the stage of exploring their own personal identities and as a part of this process actually enjoy taking at least tentative stands on controversial issues. They are still open to accepting instruction on the basis of institutional authority and on the authority of parents and teachers, but at the same time, more than at any previous time in their lives, they are naturally inclined to question authority, take an inquisitive approach and think matters through for themselves.

This perspective on children has greatly influenced the content and priorities contained in this curriculum. Specifically, each educational goal ("intended outcome") is approached on three levels. The first level strives to teach specific points of awareness, skills, understandings, attitudes, and vocabulary terms. The second level strives to provide the broader conceptual and intellectual context for the first-level skills, placing them in rational frameworks, and couching them in such abstractions as common humanity, interdependence, human rights, pitfalls of stereotyping, and mutual respect. The third and final level consists of a focus on action, or in other words, on encouraging children to put these skills and perspectives into active use in their lives – in short, to apply, uphold, advocate, and perhaps even defend certain principles. This three-level framework can be seen in all of the following main categories and subcategories of the curriculum:

1. ***Intercultural understanding.*** Children will learn that there are specific, fundamental rights which are the privilege and due of each child, such as the right to live and grow, be safe and secure, be free of abuse, have health care, and be educated. They will also learn at the specific level many specific ways in which their cultural group and other, nearby cultural groups depend on one another. As a broader perspective, the child will come to understand that people are united by a common humanity, that

different groups need and must depend on each other, that it is in the best interest of each member in a cooperative relationship to uphold the basic human rights of all.

2. ***Conflict prevention in a multicultural context.*** The child will recognize specific stereotypes between groups defined by religion, ethnicity, nationality, gender, and age. The child will recognize specific ways in which stereotypes are destructive in nature, such as the facts that they are distortions of the truth, they promote disrespect, they arise out of fear, suspicion and ignorance, and they often are used by particular groups to justify cruel and inhuman treatment, or even violence, toward others. On the positive side, the child will learn specific, admirable qualities and accomplishments of other groups, and will learn specific skills in each others' language with which to engage in polite and respectful exchanges. The child will also learn specific ways in which different cultural groups in Macedonia rely on and complement one another. Finally, the child will learn specific skills with which to resist social pressures that otherwise tend to perpetuate stereotypes and other forms of intergroup distancing. At the broader level, the child will learn to see stereotyping as petty and destructive, and will come to take a personal stand against stereotypes and in favor of the positive intercultural relations based on understanding and respect.

3. ***Conflict resolution in children's everyday lives and circumstances.*** The child will acquire and apply specific skills with which to prevent, contain, and resolve conflicts, such as using polite and conciliatory language, listening actively and attentively, using "I" statements to express his or her needs and perspectives, recognizing and respecting emotions, and searching for win-win solutions. As a perspective on the learning and application of these skills, the child will come to see conflict as a normal and expected part of everyday life, and as an opportunity to engage in creative problem solving, will become aware that one can deal with conflicts by skillful means, will come to see that learning of conflict-related skills is a lifelong pursuit, and will appreciate that these skills ultimately equip one to maintain desired relationships and achieve desired ends.

To summarize, the purpose of the following document is to elucidate the educational rationale and specific learning objectives of this children's television series. The framers recognize that this curriculum is much broader than a single season of any television series can expect to cover. We are convinced, however, that the breadth and depth of the curricular goals provide the project team with a rich spectrum of educational options not only for the initial television series, but also with a vision for possible expansion through subsequent seasons of the show and associated school-based applications.

## I. INTERCULTURAL UNDERSTANDING

Children are naturally curious about their surroundings and are eager to explore. It is not enough, however, to inculcate in them the notion of "Live and let live," which is a passive form of accepting human and cultural diversity. Rather, it is imperative to stimulate an attitude of **active tolerance** regarding both similarities and differences between them and other people. Some similarities are universal and have to do with our shared humanity; and some are based on cultural commonalities. Likewise, some differences rest in who we are as individuals, and some in the groups to which we belong. Familiarity with diversity leads eventually to acceptance and respect. By gaining direct knowledge and insight into topics such as the music, games, cultural traditions, language of other communities, children can become advocates of positive communication and constructive relationships between diverse cultural groups. By gaining intercultural understanding a child's fear of others can be replaced with trust and respect and children are further motivated to develop an attitude of open-mindedness about the world around them.

### A. DISCOVERING ELEMENTS OF COMMON HUMANITY

***Position Statement:***

Children may find it difficult to accept that they share a common humanity with children of different cultural groups because they have been exposed to adult enmities toward these groups or toward "others" in general. Children will become more open-minded on the subject through lessons that encourage them to accept, first, that all people on earth share a common humanity; and second, that in any communication that ignites intergroup hatred or violence each group dehumanizes the other. Lessons that stress our common humanity help immunize children against acquiring and perpetuating degrading attitudes such as stereotypes and prejudices.

#### **1.1 Intended outcome:**

The child will learn that no matter what differences exist between groups of people, and irrespective of their conflicts present or past, they share a common humanity and deserve to be treated with basic human decency.

#### **1.2 Intended outcome:**

The child will learn that the needs shared by children across all cultures include:

1. adequate food
2. basic healthcare
3. protection from physical abuse
4. basic education
5. play
6. love
7. respect
8. safe shelter in which to live

## **B. DISCOVERING ELEMENTS OF COMMON CULTURE AND HERITAGE**

### ***Position Statement:***

Members of different cultural groups, especially when those groups have tensions between them, tend to exaggerate their differences and minimize their similarities. Adults usually transmit this attitude to children, whose natural inclination is to recognize differences but to overlook them in favor of shared interests. For children of different cultural groups, their inherent proclivity to identify commonalities can be further stimulated by making them aware of their shared cultural elements and using this knowledge as a bridge of understanding to promote feelings of familiarity, trust, and respect.

#### **1.3 Intended outcome:**

The child will learn that more similarities exist between her/his culture and the culture of a group with whom s/he is experiencing a conflict than s/he had previously believed. Examples of the similarities between them include that:

1. all celebrate rites of passage, such as birth, entering adulthood, marriage, and death;
2. all commemorate religious occasions with fasting and feasting;
2. all possess art forms that express emotions such as happiness, anger, sadness, etc.
3. all are proud of their cultural traditions and wish to pass these on to their children;
4. all hold as precious the freedom to observe their cultural and religious traditions.

#### **1.4 Intended outcome:**

The child will learn that elements of his/her own culture exist similarly in other cultural groups within his/her country. Examples include:



1. The tune (and words) to " \_\_\_\_\_ "
2. The game " \_\_\_\_\_ "
3. Rhythm and steps to the folk dance " \_\_\_\_\_ "
4. The story " \_\_\_\_\_ "
5. The folk character \_\_\_\_\_.
6. Foods and drinks such as \_\_\_\_\_.

### 1.5 Intended outcome:

The child will learn that s/he shares many elements with children from other cultural groups who live in similar surroundings, and that differences exist between him/herself and children from his/her own cultural group who live in different surroundings. Specific examples include:

1. Children from urban settings share similar attitudes toward \_\_\_\_\_ (for example, relationships to their elders), irrespective of culture;
2. Children of the same culture differ on \_\_\_\_\_ ( for example, rules of hospitality) , depending on whether they live in a city or village.

## C. LEARNING ABOUT UNIQUE ELEMENTS OF EACH CULTURE

### *Position Statement*

Adult members of groups in conflict often find it difficult to admit that they respect and/or admire some of each other's positive qualities they do not necessarily share. Children of different cultures who too often hear only negative references to each other's groups need to be reminded that each possesses qualities that the other admires. For example, members of one culture may admire another culture's cuisine, skills in particular crafts, or arts, just to name a few. This message will be more acceptable to children if the qualities that are emphasized are inherently credible or can be made credible as part of the educational process.

### 1.6 Intended outcome:

The child will learn to recognize distinct, positive qualities of various culture groups in Macedonia. Examples of such qualities are the following:

1. *For Macedonians:*
  - a. hospitality
  - b. having a "long fuse"
  - c. nonviolence
2. *For Albanians:*
  - a. keeping one's word
  - b. loyalty to family and friends
  - c. industriousness
3. *For Turks:*
  - a. being "contemporary" or "modern"
  - b. cuisine
  - c. being "true urban" people
4. *For Roma:*
  - a. musicality

- b. ability to “go with the flow”

#### **1.7 Intended outcome:**

The child will be able to identify elements that members of other culture groups admire in him/her. Specific examples include:

1. *For Macedonians:*
  - a. frugality
  - b. nonviolence
  - c. knowing “how to live well”
2. *For Albanians:*
  - a. industriousness
  - b. family cohesion
  - c. keeping one’s word
3. *For Turks:*
  - a. having “elite urban culture”
  - b. music
  - c. cuisine
4. *For Roma:*
  - a. music
  - b. “happy go lucky” attitude

### **D. ACQUIRING ELEMENTS OF EACH OTHER’S LANGUAGE**

#### ***Position Statement:***

Knowledge of another person’s or group’s language can promote not only improved communication but better understanding and interactions as well. This attitude is supported by the proverb, shared by several Balkan cultural and linguistic groups: “However many languages you know, that’s how many people you’re worth,” (Kolku pove]e jazici zae[, tolku lule vredi]. Sa gjuhe din, aq njerëz vlen.) In the case of children, especially, learning parts of another child’s language can be fun. Classic examples are learning songs or words to hand-game or rope-jumping routines. Some parts of learning another child’s language also indicate respect and thus promote feelings of trust. Examples are, just to mention a few, expressions used in simple exchanges such as “hello,” “good-bye,” “please,” or “thank you.” Children’s innate curiosity and ability to learn language is a natural foundation on which to build bridges of understanding and respect among groups experiencing tension.

#### **1.8 Intended outcome:**

The child will acquire a number of basic expressions of politeness in the language of another cultural group that lives around him/her. Specific examples including knowing how to say:

1. Yes/No
2. Excuse me/I’m sorry
3. Please/Thank you
4. You’re welcome

#### **1.9 Intended outcome:**

The child will acquire a number of basic expressions to initiate positive social interaction in the language of another cultural group living around him/her. Specific examples include knowing how to say:

1. Greetings: Hello/Good bye/Welcome
2. How are you?
3. My name is/ What is your name?
4. How do you say \_\_\_\_\_ in \_\_\_\_\_?

#### **1.10 Intended outcome:**

The child will acquire a number of basic language elements in the language of another cultural group that lives around him/her, including knowing how to:

1. Count to ten
2. Name family members
3. Recognize/use home-related expressions such as: Come in; What would you like eat? drink? Please sit down. Names of certain foods. Names of certain household objects, rooms, etc.

#### **1.11 Intended outcome:**

The child will learn select songs and games in the language of another cultural group that lives around him/her. Examples of such songs and games include:

##### *1. For Macedonians:*

Songs:

Games:

##### *2. For Albanians:*

Songs:

Games:

##### *3. For Turks:*

Songs:

Games:

##### *4. For Roma:*

Songs:

Games:

## **II. CONFLICT PREVENTION IN A MULTICULTURAL CONTEXT**

Although conflicts are a natural part of everyday life and are often an opportunity for finding creative solutions to problems, not **all** conflicts function that way. Some conflicts result from fear and mistrust based on misunderstandings or misperceptions between sides that come from different language or culture groups. Understanding another person's/culture's perspective on the world is the first step toward reducing potential conflict and eventually gaining acceptance and respect. Beyond that, however, people must understand their own attitudes towards other cultures in order to eliminate or minimize the stereotypes and prejudices which they hold. In other words, children not only need greater sensitivity to and concern for their multicultural environment, but must learn to overcome the barriers that preclude such awareness. By increasing this awareness and taking

proactive steps to overcome cultural barriers, children can skill-fully prevent misunderstandings or cultural differences from escalating into conflicts.

## A. RECOGNIZING AND REJECTING STEREOTYPES

### *Position Statement:*

Although putting ideas or objects into categories is a very normal human trait, stereotyping is a form of negative categorization that is destructive to inter-personal and inter-group relationships. Stereotyping is defining an individual entirely by a few characteristics shared by some members of a group to which that person belongs. For example, since some girls like to wear pink, **you** as a girl must like pink. Or, since some \_\_\_\_\_ are \_\_\_\_\_ (smart, rich, etc.), **you** as a \_\_\_\_\_ must be \_\_\_\_\_ (smart, rich, etc.)

Children therefore need to learn to recognize and reject stereotypes since they are discriminatory and perpetuate some of the worst human attitudes such as fear, mistrust, hate, and scape-goating.

### *2.1 Intended outcome:*

The child will be able to demonstrate a satisfactory understanding of the concept "stereotype." This understanding should include that:

1. stereotypes are applied to all members of a group but in fact only describe a few if any members of that group;
2. stereotypes distort the truth;
3. stereotypes unfairly demean or belittle entire groups of people.

### *2.2 Intended outcome:*

The child will be able to demonstrate a satisfactory understanding of the concept "prejudice." This understanding should include that:

1. prejudices are biased forms of behaviour toward individuals based on distorted judgments about the groups to which they belong rather than on that individual's personal qualities;
2. prejudice literally means "pre-judging" people; judging them before getting to know them.

### *2.3 Intended outcome:*

The child will learn to recognize specific examples of stereotypes that some members of his/her own group often hold toward different groups of people defined in terms of culture, ethnicity, gender, or age.

<u>Group</u>	<u>"Negative" Stereotypes</u>	<u>"Positive" Stereotypes</u>
1. Macedonians	jealous, envious, fearful, hypocritical conformist, condescending	nonviolent, patient, hospitable care for children
2. Albanians	simple, uneducated, too many kids, aggressive, vengeful, patriarchy	industrious, keep their word, loyal to family, frugal
3. Turks	patriarchal, elitist, smoke too much	contemporary, true urbanites, rich

4. Roma	dirty/smelly, lazy, drunkards, thieves, unreliable, liars, disloyal to family	musical, happy go lucky
5. Women and girls	weak, less intelligent than males, slow make decisions, resp. for housework,	rational, patient, caring, "good" housekeepers,
6. Men and boys	violent, noncaring, impatient, noncommunicative, drunks	strong, intelligent, able to make decisions, can fix anything
7. Children	naive, incapable of understanding, moldable to adult expectations, spoiled	innocent ("samo dete"), untainted by adult attitudes
8. Teenagers	irresponsible, prone to peer pressure, likely to take drugs, overconfident	energetic, creative willing to take risks
9. The elderly	weak, over-demanding, sickly, too nostalgic, think they know too much	wise, loving, generous, available

## B. UNDERSTANDING THE DESTRUCTIVE NATURE OF STEREOTYPES

### *Position Statement:*

Stereotypes distort the truth and are detrimental to meaningful inter-personal and inter-group relationships. One way in which stereotypes are destructive is that people use them to justify unfair and discriminatory actions toward other groups. Children must understand, therefore, that stereotypes diminish the possibility of cooperation and other constructive forms interaction.

### *2.4 Intended outcome:*

The child will understand that stereotypes perpetuate unfounded negative feelings toward groups, such as fear, disgust, antagonism, ridicule, dehumanization.

### *2.5 Intended outcome:*

The child will understand that stereotypes are used to unjustly foster or excuse negative actions of groups against other groups, such as cheating, violence, discrimination, or the denial of basic human rights.

### *2.6 Intended outcome:*

The child will understand that stereotypes held by groups toward one another impede constructive exchanges among them, whether at play, trading goods, or pooling resources for a common good.

## C. DISCOVERING AREAS OF MUTUAL DEPENDENCE (INTERDEPENDENCE)

### *Position Statement:*

Children in Macedonia face the challenge and the reward of living in a small country that is culturally diverse. This diversity can be represented to children as one of their shared riches or as one of their shared obstacles. For Macedonia and its children to thrive, it is critical that they come to view diversity as a mutual benefit and that they accept the fact that they all depend on one another in that diversity. Interdependence and active tolerance are the keys for the children's own future. Interdependence, however, rests on an open-minded (versus closed-minded) attitude. Open-mindedness is both a personality trait and a learnable skill. Likewise, closed-mindedness can be a personality trait, but may also be acquired from one's social environment and may thus be countered by education in active tolerance. In children, therefore, it is necessary to expose and discourage emotions that support closed-mindedness, and to foster and stimulate those emotions and attitudes that promote open-mindedness.

### ***2.7 Intended Outcome:***

The child will understand that in multi-cultural societies, people of all groups depend on each other for their common well-being. For example:

1. they build a common future by acknowledging their common past;
2. they trade to each other's advantage;
3. they share the costs, responsibilities, and benefits of government and social services;
4. they stand together in common defence;
5. they pool the richness of their cultures.

### ***2.8 Intended Outcome:***

The child will recognize that false assumptions (stereotypes and prejudices) cause many adults in Macedonia (and elsewhere) to exaggerate the differences between cultural groups while failing to recognize their similarities, their common stake in the future of the country, and their many areas of mutual dependence.

## **D. RECOGNIZING AND RESISTING NEGATIVE SOCIAL PRESSURES**

### ***Position Statement:***

Social pressure often functions in blind and thoughtless, or otherwise unreasonable ways to perpetuate inter-group stereotypes, isolation, rejection, exclusion, non-affiliation, and non-cooperation. Children are especially vulnerable to such pressure. One reason is that they are uneducated in skills and broad perspectives that would allow them to resist social pressures in a sufficiently comfortable way. Another is that they often see adults express keen concern about how others will judge them for "crossing" the unspoken yet recognized boundaries that separate groups; that is, for interacting with members of other groups or even expressing positive view toward them. Many countries of the world teach children to resist social pressures to smoke, use alcohol, or take illicit drugs, using tried and proven skills developed expressly for this purpose. Skills of the same or a similar nature can be applied to help children feel more confident and comfortable in resisting pressures to relate in unreasonable ways toward members of other social groups. One of the most important perspectives a child can acquire in this regard is the tendency to question the basis, fairness, and validity of the narrow-minded views and practices that they are being pressured to adopt.

### ***2.9 Intended Outcome:***

The child will be able to demonstrate an understanding of what social pressure is and how it occurs.

### ***2.10 Intended Outcome:***

The child will recognize that social pressures often promote or perpetuate negative actions, for example:

1. taking up smoking or using other drugs because it makes the child appear grown up to others;
2. harming or abusing animals because the child's group feels this is acceptable entertainment;
3. acting cruelly toward another child because this is the precondition for acceptance into a group that the child wants to join;
4. avoiding contact or friendship with another child because the first child's peers (or family) rejects the group to which the second child belongs.

### **2.11 *Intended Outcome***

The child will understand that one must actively resist social pressures; for example:

1. The child will learn that it is a mark of self-respect to take a principled stand against negative social pressures from others;
2. The child will learn that s/he has a choice and can choose not to spend time with individuals or groups that urge her/him to believe or behave in ways that are harmful to her/himself or others;
3. The child will know that s/he can resist social pressures with the use of expressions such as:
  - "Do you think this is wise (fair, reasonable, smart)?"
  - "How would you feel if someone (behaved this way toward , talked this way about, did this to) you?"
  - "Count me out."
  - "No. I don't (want to, agree with you, feel this way)."
  - "Why do you think (the child involved) is (one of the stereotypes usually applied to that group)?"
  - "Do you have friends who are (name of an ethnic group or other characteristic such as orphan)? I do."
  - "Stop (bullying, picking on, teasing) her/him!"
  - "S/he has just as much right to (play, share) as anyone."
  - "Do you understand what (name of child involved) is saying? I do."

### **2.12 *Intended Outcome***

The child will learn to admire and respect independent thought and action as preferable to thought and action based on social pressure. For example:

- taking a personal stance against prejudice in favor of such principles as peaceful co-existence or the celebration of differences
- thinking and acting in terms of interdependence and relationships based on understanding and respect..

## **III. CONFLICT RESOLUTION in CHILDREN'S EVERYDAY LIVES and CIRCUMSTANCES**

Macedonia is a society characterized by the denial of conflict, or "conflict avoidance." The idea that conflicts offer an opportunity for creative problem solving and for improving relationships between individuals and groups is rarely encountered. Rather, people in Macedonia tend to avoid or postpone confronting disputes, until they have escalated, often beyond the ability of the parties involved to solve them.

In this educational television series we intend to address these attitudes by:

1. defining conflict in ordinary, everyday situations as a normal part of life that affects each and every one of us;
2. illustrating that conflicts provide an opportunity for the clarification of misperceptions and for



the improvement of relationships among individuals and groups;

3. teaching and demonstrating conflict awareness and conflict resolution skills that children can apply to real-life situations where, in the absence of these skills, the children might either deny or otherwise avoid facing up to the conflict; and
4. demonstrating specific skills that children by which they can resolve conflicts in creative and constructive ways.

In brief, we wish to inculcate in Macedonia's children the understanding, skills, and self-confidence they require to approach everyday conflicts in their lives in timely, constructive, and creative ways.

## A. Gaining Mature Perspectives on Conflict in Everyday Life

### *Position Statement:*

In Macedonia, as in many societies around the world, *conflict* has negative connotations and is automatically associated with anger, violence, or war. Indeed, the very word *conflict* is often avoided because of such associations. Such conflict denial or avoidance not only prevents the parties from arriving at possible solutions to their immediate differences, it actually robs them of a healthy and necessary process that can improve their relationship both on a short- and long-term basis.

For children, therefore, it is crucial to illustrate that conflict, *per se*, is neither inherently negative nor positive. Rather, they must understand that the way a conflict is approached can lead to either a constructive or a destructive outcome.

### *3.1 Intended outcome:*

The child will understand and accept that conflict is a normal and healthy part of everyday life and that conflicts occur in all sorts of human circumstances throughout the world.

### *3.2 Intended outcome:*

The child will learn that conflicts are a chance to positively solve real problems, as long as they do not seriously endanger the health or safety of those involved.

### *3.3 Intended outcome:*

The child will learn that all sorts of people become involved in conflict, and that involvement in conflict does not imply that one is mean or stupid.

### *3.4 Intended outcome:*

The child will learn there are constructive ways to confront people who lie, cheat, or steal, and that constructive confrontation is preferable to letting injustices stand.

### *3.5 Intended outcome:*

The child will learn that conflicts in everyday life can be opportunities for cooperation, understanding, and (re-) establishing desired relationships.

## B. CONFLICT RESOLUTION SKILLS

### *Position Statement*

People throughout their lives deal with conflicts in various ways, from denying the existence of conflict to “solving” it through the use of physical force. People also have within them knowledge and experience with positive ways of addressing conflict, whether in the home between parents and children or in the workplace between colleagues. Children see, imitate, and learn from the adults around them, and thus acquire from them approaches to dealing with conflicts. For children to overcome the prejudices toward conflict learned from adults, they must acquire specific skills that they can use to resolve conflicts in their everyday lives. These skills must be based in children's everyday needs and abilities and must directly empower children to find creative and positive solutions to conflicts without relying on adult intervention.

### **3.6 *Intended outcome:***

The child will learn that conflict resolution skills exist, can be learned, and can help one become more successful in resolving various conflicts one encounters in everyday life.

### **3.7 *Intended outcome:***

The child will understand that respect, politeness, and cooperation are effective skills in conflict resolution.

### **3.8 *Intended outcome:***

The child will learn what it means to make “I statements,” and will understand that making “I statements” is an effective skill in conflict resolution.

### **3.9 *Intended outcome:***

The child will learn what it means to engage in “active listening” and will understand that engaging in active listening is an effective skill in conflict resolution.

### **3.10 *Intended outcome:***

The child will learn how to positively express anger in conflict situations and will understand that positively expressing anger is an effective skill in conflict resolution.

### **3.11 *Intended outcome:***

The child will learn to distinguish between win-win and win-lose outcomes in a conflict situation, and will understand skills that s/he can use to attain an equitable (win-win) resolution of a conflict.

### **3.12 *Intended outcome:***

The child will learn that choosing the proper words or statements is an effective skill in conflict resolution. For example:

<b>Constructive</b>	<b>Destructive</b>
1. <i>Please tell me</i> what happened. <i>I</i> don't understand.	You're a <b>liar</b> ./That's a <b>lie</b> .
2. <i>Why</i> did you do _____?	You <b>always</b> do _____!
3. <i>I'm sorry</i> that I _____.	You <b>made</b> me do _____.
4. In my family <i>we</i> _____. <i>Tell me about</i> yours?	<b>You</b> people all _____.

### **3.13 *Intended outcome:***

The child will learn that face-saving is an important factor in positively resolving conflict; specifically that:

1. face-saving permits parties in conflict to keep their pride and dignity;
2. face-saving is violated by name calling, bullying, and pressing for win-lose solutions;
3. face-saving is advanced by fairness and respect expressed, for example, by the use of active listening, apologizing, and striving for win-win solutions.

## C. UNDERSTANDING WHY AND HOW CONFLICTS ESCALATE

### *Position Statement:*

Conflicts will often grow, intensify, or escalate unless they are addressed in a timely manner. The biggest pitfall in denying or avoiding conflict is that the dispute is left unattended and therefore escalates until the parties in conflict are unable to solve it. To prevent the unintended escalation of conflict, children need to learn to view conflict as a dynamic process and to understand how conflict-resolution skills can prevent a dispute from growing beyond one's ability to resolve it constructively.

### **3.14 *Intended outcome:***

The child will learn that the first step in successful conflict resolution is preventing a conflict from escalating.

### **3.15 *Intended outcome:***

The child will learn what it means actively to prevent a conflict from escalating and will understand that the skills listed under B above are effective skills in preventing conflict escalation.

## D. UNDERSTANDING AND RECOGNIZING POSITIONS, NEEDS, INTERESTS, VALUES, AND EMOTIONS AS FACTORS IN CREATING AND RESOLVING CONFLICTS IN EVERYDAY LIFE

### *Position Statement:*

As a form of dynamic human interaction, conflicts consist of various components such as what people need, believe, and do. Each of these components contributes directly to the nature of that dispute and is a determinant of how people in that conflict interact. These elements are present in all conflict in some form or another, and it is therefore imperative to understand what these elements are and how they function in creating, escalating, and resolving conflict. Children must therefore learn to recognize the elements that make up a conflict, both in themselves and in others. By identifying emotions, values, or needs in a conflict, a child will be able to approach a dispute more effectively and will become skilled at preventing a conflict from escalating.

### **3.16 *Intended outcome:***

The child will learn to recognize positions, interests, needs, and values and their role in creating, escalating, and resolving conflicts; specifically

1. The child will understand that people often say they want one thing (position), whereas inside they may actually want something else (need, interest).
2. The child will understand that conflicts in everyday life usually arise when two or more sides have competing needs, interests, or values;
3. The child will learn that to solve a conflict positively, it is necessary to discover the need or interest beneath the position.

### 3.17 *Intended outcome:*

The child will learn to recognize emotions and their role in creating, escalating, and resolving conflicts. For example, the child will learn:

1. that some conflicts arise due to people's emotional needs for acceptance, fear of rejection, or the desire to please others;
2. that some conflicts arise because of an inability to express one's true feelings;
3. that positively resolving conflicts requires recognizing both one's own emotions and those of others.

## E. UNDERSTANDING AND RECOGNIZING PERCEPTIONS AND THEIR ROLE IN CREATING AND RESOLVING CONFLICTS

### *Position Statement:*

No two people in the world are alike and therefore no two individuals' perceptions coincide entirely. Differences in perception may be due to culture, age, physical distinctions, values, and many other factors. Such divergent perceptions tend to stand out in sharper relief when a conflict arises, since each party's understanding of the cause, nature, and possible resolution of the conflict is determined by their perceptions of themselves and of the other side(s) in the dispute. Children must therefore become aware that their understanding of the world is only one of many ways that the world can be understood. Ultimately, a child's facility to resolve a conflict constructively is determined in large measure by his/her ability to put her/himself in the place of the other party to the conflict; in other words, to see and understand something contentious from the other's point of view.

### 3.18 *Intended outcome:*

The child is made aware that the interpretation of an event is coloured by who you are and your perceptions.

## F. UNDERSTANDING THE ROLE OF PERSONAL RESPONSIBILITY IN CREATING AND RESOLVING CONFLICTS

### *Position Statement:*

Conflicts can exist between individuals and between groups. Inter-group conflict can be an escalation of an inter-personal conflict that has not been resolved on the level at which it occurred. For a child to deal constructively with any conflict, s/he must be aware of his/her personal role in preventing, creating, escalating, and/or resolving it. A primary component in such greater awareness is recognizing one's own role in a conflict and taking responsibility for one's own actions.

### 3.19 *Intended outcome:*

The child is made aware that his/her own actions contribute to a conflict and that responsibility for that action rests with the individual; for example:

1. *If* I get angry at someone and call them by a pejorative name, *then* that person will \_\_\_\_\_.
2. *If* I see two kids of my own group ganging up on a kid of another group and I intervene, *then* \_\_\_\_\_; *if* I don't intervene, *then* \_\_\_\_\_.
3. *If* my mother refuses to buy the sneakers I want and I have a tantrum, *then* \_\_\_\_\_.
4. *If* I refuse to \_\_\_\_\_ (do homework) until my mother \_\_\_\_\_ (buys me what I want) [or] because my mother didn't \_\_\_\_\_ (buy what I wanted), *then* \_\_\_\_\_.

### 3.20 *Intended outcome:*

The child will learn to identify some characteristics of people who regularly experience difficulty staying out of conflict or resolving them constructively; for example:

1. children whose emotional needs lead them to bully or violate rules of fair play;
2. children who are unable to work for a win-win solution to a situation.

### 3.21 *Intended outcome:*

The child will learn to recognize traits and skills that make people effective conflict resolvers; specifically:

1. people who have skills that make them effective resolvers of conflict;
2. people who believe in and adhere to the principle of win-win solutions and fair play.
- 3.

### 3.22 *Intended outcome:*

The child will learn that s/he has a choice between the above two alternatives and can therefore take a personal stance in favour of acquiring and applying effective conflict resolution skills.

### 3.23 *Intended outcome:*

The child will learn specific reasons for opting to become an effective resolver of conflict; for example:

1. making/keep valued relationships;
2. reducing personal/group tension or stress;
3. gaining a reputation for fairness;
4. being able to make peace with and for others;
5. enhancing one's own chances of getting what one "really wants";
6. acquiring skills that will smooth the path through the rest of one's life.

## COMPARATIVE LIST OF ATTITUDES OR TENDENCIES TO BE FOSTERED VERSUS DISCOURAGED BY THIS CURRICULUM

Attitudes and tendencies are addressed throughout the curriculum. Sometimes this is done explicitly and at other times only implicitly. In order to make these as clear and explicit a part of the planning process as possible, the following list is provided. The list is given in terms of bipolar attitudes, with one pole representing the negative attitude, or the attitude to be displaced through the educational process, and the other pole representing the attitude that the curriculum will seek to foster.

<i>Tendencies to be displaced</i>	<i>Tendencies to be encouraged</i>
Blindly accepting, gullibility.	Questioning.
Outer directed (conformist).	Inner directed (independent-minded).
Fatalism.	Agentive (open-future oriented).
Closed-minded, rigid, judgmental.	Open-minded, flexible, amiable.
Prejudiced.	Respectful, curious, interested.
Exclusionary, mis- or uninformed	Inclusionary, fair-minded, informed.
Selfish.	Empathic.
Fearful, insecure.	Self-confident.
Violent.	Conciliatory.

## SCHEMATIC OF INTENDED OUTCOME CATEGORIES

Show 1	Show 2	Show 3	Show 4	Show 5	Show 6	Show 7	Show 8
<b>ACQUIRING ELEMENTS OF OTHER'S LANGUAGE (1.D)</b>							
<b>ACQUIRING CONFLICT RESOLUTION SKILLS</b>							
Discovering Elements of Common Humanity (1.A.1.1&2); Shared needs: food, clothing, respect	Learning about unique elements of each Culture (1.C.1.7): Albanians keep their word; Macedonians have a long fuse	Recognizing and Rejecting Stereotypes (2.A.2.3): girls are as valuable and skilled as boys	Recognizing and Resisting Neg. Soc. Pressure (2.D.2.10): not to avoid friendship due to family or peer rejection of group to which kid belongs (introduce new Serb character?)	Discovering Elements of Common Culture and Heritage (1.B.1.4): elements in one's culture exist similarly in cultures of surrounding groups (common songs with many common words)	Learning about Unique Elements of Each Culture (1.C.1.7): elements in one's culture admired by surrounding groups (Turkish as high urban culture)	Recognizing and Rejecting Stereotypes (2.A.2.2): understanding prejudice as a concept ; that prejudice biases behavior toward people due to distorted perceptions about their groups and not themselves	Recognizing and Resisting Negative Social Pressure (2.D.2.11): learning to resist social pressure through use of language such as listed in point #3.
(1. D.1.10) Language Acquisition: Names of foods	(1.D.1.10) Language Acquisition: Names of family members	(1.D.1.8) Language Acquisition: Expressions of Politeness	(1.D.1.10) Language Acquisition: Learning to Count	(1.D.1.11) Language Acquisition: depends on the song(s) picked and their texts.	(1.D.1.11) Language Acquisition: Turkish origins of many common words	(1.D.1.9) Language Acquisition: Expressions of positive social interaction	(1.D.1.10) Language Acquisition: expressions of welcome and being a guest
Con Res Skills (III.A.3.4): Finding constructive ways to confront people who lie, cheat, or steal	Con Res Skills (III.A.3.8): Using "I" statements as an effective tool in resolving conflict	Con Res Skills (III.A.3.10): Learning to constructively express anger (emotion) in conflict situation	Con Res Skills (III.C.3.14): learning that first step in resolving conflict is keeping it from escalating	Con Res Skills: (III.A.3.1): conflict as normal, healthy part of everyday life	Con Res Skills (III.B.3.9): learning active listening	Con Res Skills (III.D.3.16): learning to discover needs underlying positions as necessary step in resolving conflict	Con Res Skills (III.B.3.11): learning to distinguish win-win from win-lose outcomes
<b>FOSTERING INTERDEPENDENCE/OPEN-MINDEDNESS (2.C)</b>							

Show 1	Show 2	Show 3	Show 4	Show 5	Show 6	Show 7	Show 8
ACQUIRING ELEMENTS OF OTHER'S LANGUAGE (1.D)							
ACQUIRING CONFLICT RESOLUTION SKILLS (3.B)							
Discovering Elements of Common Culture and Heritage (1.B)	Learning about Unique Elements of Each Culture (1.C)	Learning to Recognize and Reject Stereotypes (2.A)	Recognizing and Resisting Negative Social Pressure (2.D)	Discovering Elements of Common Culture and Heritage (1.B)	Learning about Unique Elements of Each Culture (1.C)	Learning to Recognize and Reject Stereotypes (2.A)	Recognizing and Resisting Negative Social Pressure (2.D)
FOSTERING INTERDEPENDENCE/OPEN-MINDEDNESS (2.C)							

*Explanatory Note:*

Show 1: This show focuses on basic issues of humanity and the possible source of conflict between kids who find themselves at different economic levels. For example, Dime catches Itse stealing food from a store and thinks he's doing it for fun, but discovers that Itse is actually much poorer than his family. Or, Itse is made fun of by other kids who think less of him because of his poverty. Dime has to come to terms with Itse's basic worth as a human being. Or, Beni has an opportunity to spend time in an Albanian village and is confronted with the economic hardships of rural life. He has a conflict with a village kid and learns these lessons. If possible, it would be valuable to have the two kids be from different ethnic groups, and to have the learning experience include the acquisition of some basic language around food names.

The above schematic of intended outcomes is based on prioritization by participants in the Curriculum Seminar and the Contents Team.

1. Each of the eight episodes will contain elements of language acquisition, which the writers in close consultation with the Contents Team will select from the intended outcomes in that section of the Curriculum Document (1.D). Each story will focus on a limited number of language elements that will be tested at the end of the series.
2. Each of the eight episodes will present specific conflict resolution skills, which the writers in close consultation with the Contents Team will select from the intended outcomes in that section of the Curriculum Document (3.B). Each story will focus on one skill which will be tested at the end of the series.
3. The eight episodes of the series will focus on four categories, with two shows for each one: Discovering Elements of Common Culture and Heritage (1.B), Learning about Unique Elements of Each Culture (1.C), Recognizing and Rejecting Stereotypes (2.A), and Recognizing and Resisting Negative Social Pressure (2.d). The writers in close consultation with the Contents Team will select two intended outcomes for each story, which will be tested at the end of the series.
4. Each episode individually and all eight collectively will focus on fostering interdependence and open-mindedness, as defined in section 2.C of the Curriculum Document. Although this represents a major attitudinal objective for the writers and the series, it will not be tested for at the end of the initial eight episodes.

Show 1	Show 2	Show 3	Show 4	Show 5	Show 6	Show 7	Show 8
ACQUIRING ELEMENTS OF OTHER'S LANGUAGE (1.D)							
ACQUIRING CONFLICT RESOLUTION SKILLS (3.B)							
Discovering Elements of Common Culture and Heritage  (1.B)	Learning about Unique Elements of Each Culture  (1.C)	Learning to Recognize and Reject Stereotypes  (2.A)	Recognizing and Resisting Negative Social Pressure  (2.D)	Discovering Elements of Common Culture and Heritage  (1.B)	Learning about Unique Elements of Each Culture  (1.C)	Learning to Recognize and Reject Stereotypes  (2.A)	Recognizing and Resisting Negative Social Pressure  (2.D)
FOSTERING INTERDEPENDENCE/OPEN-MINDEDNESS (2.C)							

*Explanatory Note:*

The above schematic of intended outcomes is based on prioritization by participants in the Curriculum Seminar and the Contents Team.

5. Each of the eight episodes will contain elements of language acquisition, which the writers in close consultation with the Contents Team will select from the intended outcomes in that section of the Curriculum Document (1.D). Each story will focus on a limited number of language elements that will be tested at the end of the series.
6. Each of the eight episodes will present specific conflict resolution skills, which the writers in close consultation with the Contents Team will select from the intended outcomes in that section of the Curriculum Document (3.B). Each story will focus on one skill which will be tested at the end of the series.
7. The eight episodes of the series will focus on four categories, with two shows for each one: Discovering Elements of Common Culture and Heritage (1.B), Learning about Unique Elements of Each Culture (1.C), Recognizing and Rejecting Stereotypes (2.A), and Recognizing and Resisting Negative Social Pressure (2.d). The writers in close consultation with the Contents Team will select two intended outcomes for each story, which will be tested at the end of the series.
8. Each episode individually and all eight collectively will focus on fostering interdependence and open-mindedness, as defined in section 2.C of the Curriculum Document. Although this represents a major attitudinal objective for the writers and the series, it will not be tested for at the end of the initial eight episodes.



## NASHE MAALO SEASON 1 SYNOPSES

### ***The Building Comes To Life*** **[Introductory episode to the Series]**

We see people living in what appears to be an unassuming apartment building. Gradually we see that one family is Macedonian, another Albanian, Roma, etc. When a student moves out of the building, she asks some kids (Beni [Albanian], Dime and Mali [Macedonian], Atije [Roma] and Jeylan [Turkish]) help her carrying the things to her car. At this point these kids don't know each other, even though most of them live in the same building. The student has no more room in the car, so she gives leaves her TV set to the kids to share. After some debate, the kids decide that the appropriate place for the TV is a room in the basement hasn't been used for anything in years. There they continue to argue over the TV, and before they can even plug it into the wall the TV turns on. On the screen is Karmen, who it turns out is the apartment in which the kids live. She introduces the kids to each other, addressing each in his/her own language. All the children are totally amazed, but remain convinced that there's some logical technical explanation. They agree to return later to look for the real meaning of what's happened. No one keeps the promise and only one to come at the appointed time is Atije. Because the kids haven't kept their word, Karmen doesn't appear when they all finally do assemble in the basement. Dime blames Beni and makes pejorative remarks about how Beni, as an Albanian, has no place in the building. At home Dime is irritable and pouty. Karmen suddenly "threshes" (to send someone through Karmen's magic tunnel) Dime to Beni's apartment, where Dime invisibly witnesses that Beni is just a regular kid who is now as unhappy as he is. After he's "threshed" back, Dime realizes he needs to apologize to Beni for insulting him earlier. Despite this reconciliation, the kids still have a problem: The adults have decided to make the basement room their common laundry room. Dime offers a plan to outsmart the parents. And together the kids succeed in keeping the basement as their shared room where they will continue to visit Karmen. They also realize that they now form a group with a shared secret. What will happen next?

### ***The Necklace***

Jeylan's invited to a birthday party. She wants to look good, so she borrows her mother's necklace without permission. That day Atije's mother Nerjus is scheduled to clean at Jeylan's while nobody is home. Atije, reluctantly, helps out her mother briefly and leaves. After Jeylan's mother (Leyla), returns and pays Nerjus for her work, she notices the necklace is missing. Leyla rushes after Nerjuz, angrily accuses her of stealing the necklace, and declares that Nerjuz will never be allowed into her apartment again. All the tenants witness this confrontation. Nerjus, hurt and humiliated, confronts her daughter because she suspects that her Atije might have stolen the necklace. When Nerjuz realizes that Atije is uninvolved, she decides to replace the necklace by selling the family earrings that had she'd been keeping for Atije's dowry. This is a no-win situation: No matter what she does she can't prove her innocence because no one trusts Roma people. When Beni hears the rumor of the stolen necklace, he calls Jeylan, who leaves the party and goes home intending to tell to tell her mother what really happened. Leyla's anger dissuades Jeylan from revealing the truth, at which point Karmen "threshes" Jeylan to Atije's courtyard. There Jeylan invisibly witnesses Nerjuz preparing to take the earrings to a jeweler to sell. Before Nerjuz can present Leyla with the newly purchased necklace, Jeylan succeeds in telling Nerjuz what happened. She accompanies Atije and Nerjuz back to the jeweler and convinces him to re-exchange the necklace for the precious earrings. Leyla, however, is harder to bring around. Although she understands Jeylan's part in the misadventure, she is feels humiliated that she was wrong and a Roma cleaning woman was right.

Whereas Atije and Jeylan once again become friends, it remains to be seen what will happen with Leyla and Nerjuz.

**B Story:** A Macedonian girl becomes interested in Beni and learns from Jeylan how to say basic phrases in Albanian in order to express her interest.

### ***Mali has a Little Lamb***

The Muslim feast of *Kurban Bayram* and Orthodox Easter are approaching. Beni's and Dime and Mali's families each make their own preparations. Beni and his father have brought a lamb to keep until *Kurban Bayram*. Mali wants to dye eggs for Easter. Jeylan and her parents are considering whether celebrate *Bayram* at home or to go to a relative's. A confrontation between Dime's and Beni's fathers about keeping a lamb in the building quickly escalates. Beni, angry with Mali's family for preventing them from keeping the lamb, breaks Mali's Easter eggs. When Mali tells Dime what happened, Dime and a friend go looking for the lamb which they intend to steal in revenge. When Karmen sees how delighted Mali is by this idea, she "threshes" him to Muslim household where he sees why and how Muslims celebrate *Kurban Bayram*. Mali realizes that to Beni the lamb is as important as the eggs are to him. He decides that Dime shouldn't steal the lamb and informs Beni about Dime's plan. After a comical lamb chase, Mali catches it. Beni trades him the lamb for two Easter eggs. In Jeylan's apartment, she is thrilled that she has succeeded in convincing her mother to celebrate *Kurban Bayram* at home with other members of the family.

### ***Beni's Choice***

Beni is a talented basketball player, and is invited to try out for the best basketball team in town, the *Mahers* (maestros, virtuosi). But to do so, he has to choose between basketball practice and keeping his promise to Jeylan – to rehearse for a show she's preparing. Making excuses to Jeylan, he chooses basketball. Beni soon discovers that getting into the *Mahers* involves additional choices: Succumbing to pressure from the others team members, Beni goes along with them as they bully a younger boy and slash his basketball. Karmen then threshes Beni to a room where the bullied boy is talking with his teacher about what makes for real friends. Beni decides that his friendship with Jeylan is more important than being a *Maher*, and joins her in preparing and performing in the show.

**B Story:** Jeylan needs a singer for her show. Atije wants to perform, but the other girls are against the idea since she's Roma. Jeylan initially gives in to their pressure. When she thinks it over, however, she decides to be true to her own feelings and friendship and includes Atije anyway.

### ***Rabitt***

Jeylan loves kayaking and she wants to become a member of the kayak club *Zayak* ('rabbit'). There's one condition: she has to look after the club's mascot, a rabbit, for a week. When Jeylan shows the rabbit to her friends, they all like it; especially Biba, who wants one for herself. That Biba means a lot to Dime is clear to his other friends, especially Itse. When Dime can't find a rabbit for Biba anywhere, he decides to steal Jeylan's rabbit and to please/impress Biba. But Biba's happiness means Jeylan's sadness. Jeylan is concerned about the missing rabbit, but calms down when she finds out from Mali that Dime took it. She considers Dime as her friend, so he must have simply borrowed the rabbit for some reason. But when she finds out Dime plans to give it to

Biba as a present, she gets angry and tells the guys from the kayak club. Dime starts feeling guilty and decides to get the rabbit back from Biba. When Itse teases Dime that he'll lose face in the eyes of Biba and the others, Dime hesitates. Karmen senses Dime's dilemma and threshes him into a surreal situation where he experiences the negative consequences of bowing to peer pressure. Dime stands up to his friends' teasing and he returns the rabbit to Jeylan just before members of the kayak club gang up on him for stealing their mascot.

### ***Ragman***

Rejep is a Roma ragman and often visits our gang's neighborhood to collect discarded clothes and other articles. Dime and Mali have been afraid of Roma ragmen ever since they were kids. People always told them to avoid the Roma. Even Atije who is herself Roma, is embarrassed by the ragman and insults Rejep as a way of showing that she's better than him. The kids, however, find themselves in a dilemma when Dime and Mali's mother gives the ragman the old TV set on which Karmen has always appeared to the kids. Karmen manages to convey to the kids that if she's away from the apartment building for too long, she will lose all her power and disappear forever. As a final attempt to fix things Karmen manages to thresh Atije to Rejep's house. There she sees him as an ordinary hardworking person who benefits everyone by collecting and recycling used things. When the kids discover that Rejep has sold the TV set to repairman who won't give it back, they enlist Rejep's assistance: Together with him they collect enough used things to earn the money they need to buy Karmen back from the repair shop. They bring the TV set back to the apartment house just in time.

**B Story:** Jeylan and her friends from the kayak club row their kayaks in a nearby river. But there's an old car thrown in the river that blocks their way. The infuriated members of the kayak club protest against the pollution by blocking a street with their kayaks.

### ***Dime's Party***

Dime is gives a party and invites Beni to come. Beni's father, Ahmet, won't let him go: Ahmet is convinced that Dime has invited Beni only provide music for the party, and not because they're friends. His second concern is that Beni will be the only Albanian at the party attended only by Macedonians. Ahmet tries to convince Beni by relating his own previous negative experiences with Macedonians who have not kept their word or acted sincerely with him. Beni is in personal conflict: He knows his father means him well, but on the other hand, he knows that Dime is not trying to take advantage of him. Karmen advises Beni to be true to his own emotions and do to what he thinks is right. Still in turmoil, Beni sneaks through his window and goes to the party. When his parents notice his absence they go looking for him and find him at the party. The party is in full swing even without Beni's music. Embarrassed, they try to leave but Dime's parents invite them to stay and join the party. The next day, Beni and his parents admit that, although Beni was wrong to have snuck out, parents also can make mistakes.

**B Story:** Petra, a village girl, is visiting Dime's family. Jeylan convinces Dime not to invite Petra to his party: She's a bumpkin who loves only folk music; plus, she always dresses strangely. Petra overhears Jeylan's description of her and is very hurt. Karmen magically transports Jeylan to a village, where Jeylan is as "out of place" as Petra is in the city. Jeylan, ashamed of her hasty negative opinion about Petra, apologizes and helps her get ready for a city party. The two girls go together to the party.

## ***Picnic***

Dime, Beni, Jeylan and Atije are going to spend the day in the countryside under the watchful eye of Beni's older sister and her boyfriend. Mali has to stay behind because he's got a cold. At the last minute Nerjus gives Atije an extra chocolate bar. At the picnic site the kids decide to catch butterflies while Beni's sister and her boyfriend prepare the barbecue. Despite Dime's bravado that he knows exactly where they are, the kids get lost. They've also left behind their backpack with the food and are now getting hungrier and hungrier. When Beni accidentally hurts his ankle and needs to be carried, the kids are stuck on the mountain with no food and no apparent way to get back. They quickly start to blame each other for their predicament. Atije remembers the chocolate her mother gave her but secretly eats it by herself. She's discovered and the conflict escalates even more. When Mali overhears a phone call about the lost kids between his parents and Beni's sister, he wants to help. Karmen threshes him to the mountainside, where he convinces the other kids that they can only solve their problem by working together. They improvise a splint and figure out a way to make their way down the mountain, where they're greeted by very relieved family members.

## **NASHE MAALO SEASON 2 SYNOPSES**

### ***The New Knight***

Beni, Atije, Dime, Jeylan, and Mali are concerned when Karmen, the magical talking apartment building which they live (and who appears on their shared TV set), suddenly introduces herself to Itse. They demand that Itse keep Karmen's existence a secret, which he agrees to half-heartedly. Anxiety grows when Itse and Karmen stage a money-making magic show for the local kids . . . and then plan another! Worried that Itse may reveal their secret, the kids padlock the basement room where they keep the TV. Frustrated and angry, Itse breaks in and spray paints the TV screen. When Dime and the others discover him there, Dime starts a fistfight. Karmen "threshes" (magically transports) them both to a boxing ring, where their fight escalates comically but unstoppably till they're exhausted and "threshed" back. Having experienced that settling their disagreement by fighting doesn't get them anywhere, Dime and Itse start to ask each other why they'd done what they did. The gang finds out that Itse was only trying to earn enough money to buy his sister a new prom dress and they decide to help him organise a puppet show. The puppet show is a success, Itse's sister gets her new dress and Itse is accepted the newest knight of the Karmen roundtable.

### ***Girls and Boys***

When the local tennis club needs a doubles team to represent them at a tournament, Dime and Jeylan decide to play together. Beni and Itse mock Dime for teaming up with a girl, so Dime drops Jeylan in favor of his friend Andrei. Jeylan is hurt and decides to quit the tournament. Leyla, Jeylan's mother, discovers Jeylan's decision and tells her about all the prejudice her faced as a woman when she started their family business: Everyone thought this could only be done by a man. Leyla convinces her daughter to be strong - and to play on! Karmen, meantime threshes Dime, Itse and Beni into girls to let them feel what girls experience when they're treated as inferior to boys. The tournament day arrives. Jeylan and her new partner Maria play Dime and Andrei. The girls win! Dime and his buddies admit that ability counts, not gender.

### ***The Other Side of the River***

Although Beni's grandmother lives in Gazi Baba, Beni's parents feel uncomfortable in this part of town, and convey their attitude to Beni. So, Beni's suspicions are aroused when he sees a boy in the street acting 'strangely'. Beni's band needs a new drummer. When Zana, an Albanian girl who sings with the band, brings Jait, Beni realizes that Jait is the 'suspicious' Albanian boy he saw in Gazi Baba. The band's amplifier stops working during a rehearsal, so Jait offers to take it home to repair it. Beni believes that Jait intends to steal it, and sneaks into Jait's yard to take it back. When Jait catches him in the act, Beni accuses Jait of theft and takes the amp home to fix it himself. Beni gets frustrated because he can't fix it, so Karmen threshes him to Gazi Baba. There Beni discovers that Jait earns money by fixing electronic equipment. Beni goes back to Jait's house to apologize and convinces Jait to be the band's new drummer. People in Gazi Baba aren't so different from people in Beni's neighbourhood after all!

### ***Granny***

An older woman is moving into Mali's neighborhood. When she joins Mali in reading a book of fairytales and pretends to be a damsel in distress in one of the stories, Mali is convinced that he's found the perfect granny. He sends his friends to her whenever they need anything: Unfortunately 'granny' gives Filis salt instead of sugar for her *baklava*, and ruins rather than washes Darko's shirt. Mali's friends complain that she's the worst granny ever. When Mali happens to see 'granny' chanting spells, he's convinced that she's actually a witch! Karmen threshes Mali to a theatre rehearsal where Mali discovers that his imagined 'granny' is an actress playing the part of a witch! Embarrassed, Mali and his friends put on a performance of *Romeo and Juliet* for her - and 'granny' the actress joins in.

### ***Tarabuka***

The Pilots are a cool gang - and Itse wants to join them. To get in, the Pilots demand he bring a drum (*tarabuka*) for a party they're planning. He takes one from the Dance Academy where his Roma friend Atije is studying ballet. The Academy principal suspects Itse and advises Atije to get the *tarabuka* back from him. Itse denies taking it, and the principal suspends Atije from the Academy till she can produce the drum. Itse begins to have second thoughts and tries to get the drum back, but the Pilots mock him for being so concerned about a Roma girl: Everyone knows that Roma steal. Atije will be accused of the theft not Itse. Why does he care? Atije can't understand why her friend Itse is doing something to hurt her and decides that at heart Itse is a thief. Karmen threatens Atije for her to observe that Itse has the same need for acceptance as she does. Atije confronts Itse again, not with accusations of theft but with a question: Does he prefer to stay in the gang or to remain her friend? Itse says he just 'borrowed' the drum to get into the gang, but that the gang won't return it. When Itse finally demands that the Pilots return the *tarabuka*, they do but only after smashing the drum head. Itse takes responsibility for his actions by returning the drum to the Academy and agreeing to sweep it out to pay for the repair.

### ***Secrets***

Beni, Atije, Dime, Jeylan and Mali decide to hold a surprise birthday party for Filis. When they keep disappearing to organise things, Filis is hurt because she thinks they are avoiding her intentionally. To spite them, she angrily breaks Mali's model airplane and deflates Atije's bike tires. Meanwhile Jeylan and Violeta discover they've chosen the same song to sing at the birthday party. Jeylan claims it's a Turkish song so she has the right to perform it; Violeta insists it's Macedonian and that she should sing it. Karmen threatens Jeylan to a party where everything Jeylan wants is off limits because it's not culturally "hers." Jeylan understands that no one "owns" a song, and that she and Violeta can each sing her own way. Filis meantime realizes that her spiteful acts have only further alienated her friends, and decides to apologize. She is therefore even more surprised when she discovers that her friends were 'avoiding' her to prepare a birthday party.

### ***The Cure***

Dime is eager to see the blockbuster *Fireworld*. When his father drives Dime, Mali and Filis to the movie theatre, Filis falls sick and they all have to go back home. Nerjuz, the Roma woman who cleans the building where Dime lives, gives Filis traditional herbal medicine and reassures Dime that Filis will soon feel better. Irritated and sceptical, Dime insults Nerjuz by calling her and her medicine backwards and behind the times. He insists that modern medicine would be better. Karmen, threatens Dime to a local hospital in the 1940s, when most medicines were still traditional. By helping a doctor Dime learns that traditional medicines are not "backwards" nor ineffective. When he's threatened back, Dime finds that Filis is feeling much better - and ready for *Fireworld*.

### ***Nerds***

Beni's band is invited to compete to appear live on radio. All they need a one good song. Beni asks for help from his long-standing but unseen internet song-writing partner who calls himself Cobain. Beni doesn't know that Cobain is actually Mehmet, a shy Turkish boy whose father is very proud of the fact that Mehmet is learning to play classical Turkish music. Mehmet's father doesn't know that Mehmet secretly longs also to play rock-and-roll guitar. When Mehmet shows up at Beni's rehearsal with a song idea, Beni and the band take him for some 'nerd' and knock him around. After a second meeting with Mehmet, Beni realises that the 'nerd' is Cobain and apologises. Mehmet tells Beni the band can use his song on one condition: that he plays with them. Zana, the singer, refuses this request absolutely and walks out in disgust. Karmen threatens Zana to a TV quiz show where the audience has to guess who she is by her looks; they can't. Zana goes to Mehmet's house to invite him play with the band but accidentally reveals Mehmet's secret to his father. Finally, Mehmet joins the band which adopts the name *Beni and the Nerds*. Mehmet's father attends their performance.



## NASHE MAALO SEASON 3 SYNOPSES

### *Love Story*

Itse has fallen for Remziye, a young Roma girl who has come to stay with her Aunt Nerjuz. He sees her dancing and decides to impress her by learning to dance as well. Mali and Darko learn of his plan and bring Remziye to see him practising in his dance tights. She thinks he is making a fool of her - and he is very embarrassed. He chases Mali and Darko. Mali persuades Beni to borrow Dime's video camera and enter a local amateur film competition. At first Beni is reluctant but when he secretly films Itse in his dance tights chasing Mali and Darko he decides that Itse's passion for Remziye could be a good subject for a film. Hearing that Remziye is learning to speak German, Itse decides to impress her by speaking to her in German. But instead of calling her a swan, he inadvertently insults her by calling her a swine. Remziye consults with her best friend Elvira, who says that all Macedonians are the same: She's convinced that all Itse wants to do is to make fun of her. The next time Remziye sees Itse she calls him *balo* ('pig' in Romany). Itse decides to try once again, this time by performing a Roma love song and dance that Nerjuz taught him. Remziye again feels that Itse is mocking her, and becomes even angrier when she discovers Beni and Mali secretly filming the scene. Itse is very confused, but Karmen "threshes" (magically transports) him to a situation where he sees that his best choice is simply to be himself - not to try to be someone he imagines Remziye would like him to be. Beni and Mali are embarrassed that they've documented Itse's humiliation. Beni tries to give the tape to Itse, but Itse insists that the tape should go to Remziye. Although she accepts the tape reluctantly, Remziye realizes after she's watched it that Itse wasn't teasing her; rather that he's just a guy trying to impress her. Next time Itse sees Remziye, he's back to his old self and (re-)introduces himself to her. She's interested . . . and they go off to watch some video Remziye has of a young guy trying to impress this young girl.

### *Garbage*

**A Story:** The kids are cleaning up the neighbourhood in order to enter the "Cleanest Neighbourhood Competition." As they finishing cleaning they find a ugly puddle of oil on the ground. Ismail (Jeylan's father) accuses Risto and Ahmed of spilling the oil the kids have found on the ground. Risto and Ahmed in turn call Ismail a litter lout. In their anger, the adults start throwing bags of garbage into the yard the kids have been trying to clean. The kids are horrified: Now they have no chance of winning the competition. Karmen tries to advise the kids but they ignore her and start taking their own parent's side in the dispute. The kids decide to stick the bags of garbage inside the garage where the Beni's band rehearses. But when Zana and Violeta come to practice, they open the garage door and all the rubbish pours out. Panic struck, the kids stick the rubbish inside a parked car. Unfortunately it belongs to the competition judges! The judges tell the kids they've lost the competition. The kids again go looking for Karmen, but disgusted by the rubbish she's gone away. Mali spots her sun bathing on top of Mt. Vodno. When they keep bickering, she threshes them to the future where they see how polluted the world will be if people only complain but don't take any action. Returning from Mt. Vodno, the kids decide to clean up the mess together. Shamed by their children all the adults join in.

**B Story:** Risto (Mali's father) and Ahmed (Beni's father) are preparing to open a car wash together. Risto brings brandy to toast the new venture, but Ahmed reminds him that Muslims don't drink alcohol. Instead they toast in fruit juice. Risto and Ahmed can't decide which day the car wash should be closed. Ahmed says Friday, the traditional Muslim day of rest. Risto says Sunday, the traditional Christian day of rest. Their wives suggest keeping the car wash open every day, with Ahmed taking Fridays off and Risto taking Sundays off. They all agree on this plan. Mira and Teuta have prepared food for the gala opening of the car wash. Ahmed is concerned that Mira's used pork in her stuffed grape leaves. Risto explains that Mira made some with and some without pork. They decide to call their business the "Nashe Maalo" (Our Neighbourhood) Car Wash. Everyone celebrates the opening of the new car wash together.

### *The Red Car*

**A Story:** Beni and Itse are working at the new "Nashe Maalo Car Wash" owned by Beni's and Mali's families. Their plan is to earn enough money to buy a second-hand motor scooter. At the dealer's they realise they still don't have enough money, so the salesman promises to hold the scooter for them till they've earned it. Beni explains to Itse that for him working at the car wash isn't just about buying the scooter: All Albanian boys are expected to get some kind of work at the age of 13 or 14. It's a sign they're growing up. Beni and Itse keep working and hide their earnings in the common room. They don't realize that Mali has seen where they put it. One day, a red convertible drives into the car wash. Ice and Beni are so impressed they fail to serve the customer. Ahmed is furious. He scolds Beni for not taking his responsibilities seriously. He's becoming a man, and is no longer a boy. Beni's girlfriend, Sanya, comes to the car wash to invite Beni and Itse to see a rock group playing in the park. As Ahmed is not there, Risto gives them



permission to go. When Beni and Itse return from the concert Ahmed is furious with Beni. He scolds him more severely him for neglecting his job and letting the family down. That night Beni apologises to his father and asks for a chance to prove himself. At the car wash Ahmed gives Beni a chance to prove himself by putting him in charge one afternoon without adult supervision. The same flashy red convertible comes in. Beni decides to show off by taking an unwilling Itse and Sanya for a quick ride in it. He crashes the car and injures Sanya's leg. Although the joy ride was Beni's idea, he and Itse take responsibility for what happened. They give their 'scooter money' to the red car owner to pay for the repair, but Beni's father remains disappointed in his son's behavior. Beni vows to himself never do make such a mistake again.

**B Story:** Mali has a pen pal in Turkey and wants to go to visit him over the summer. His mother, Mira, tells Mali that he's still too young to go away on his own. Mali has gone to a travel agent to price a ticket to Istanbul and is dismayed it's so expensive. He decides to "borrow" Itse and Beni's money from the common room. Karmen reminds him that it's not his, but Mali insists he'll pay it back. Karmen threshes Mali to a railway station where someone snatches his ticket to Istanbul. Waving from the departing train, the thief tells Mali that she'll pay him back. . . eventually. Mali realises he's doing the same thing to Beni and Itse.

### ***A True Fairytale***

**A Story:** Mali meets a new boy in the neighborhood, Ivan and nicknames him 'Gjubredjiya' (garbage guy). Gjubredjiya and Mali notice a new girl, Marina, who's just moved into one of the flats with her father, Petar. Gjubredjiya is smitten and thinks she is a princess. In the playground Gjubredjiya, Mali and Beni try to introduce themselves to Petar and Marina but abruptly Petar takes Marina indoors. Mali says that (since Marina is a princess) Petar is a dragon. When the kids find out that Petar is a school principal, they're convinced that this is the reason for his strict behavior. Gjubredjiya goes to Marina's flat to ask her out, but her father refuses. Later Marina comes out into the playground. The kids invite her to play basketball. She tells them that she used to play - but can't anymore. Petar suddenly appears and takes her indoors. Gjubredjiya agrees with Mali that Petar is a dragon. When Mali says to Karmen that he wants to 'slay the dragon' Petar, Karmen threshes him to a scene between Marina and her father. There he learns that that's he's much too quick to judge Petar's behavior. When Petar is away Marina hesitantly goes out with Gjubredjiya. Banging her nose she bleeds profusely. She tells him that she has a rare bleeding disorder and she has left the drugs that control it at home. When Petar comes home he realises that Marina is out without her medicine. In order to find her he has to turn for help to the kids who still see him as severe and 'dragon-like.' They eventually find Marina and Gjuredjiya at the hospital, where she's being tended to. Petar recognises his attempts to protect Marina by hiding her condition have actually made her life more difficult. He has to trust her and her ability to cope. Petar gives Marina permission to go out with Gjubredjiya.

**B Story:** Beni is practising with his band when suddenly Zana says that she has to go. Zana meets her new boyfriend Agron. Reluctantly he agrees to go to the park with her. He thinks that modern fashions are not suitable for an Albanian girl. When Zana tells Agron that she plays in a band, he is very dismissive. What Albanian guy would marry a girl who's in a band? He urges her to drop the band idea. When Zana misses a band rehearsal, Jait promises to find out what's wrong. He talks to Zana, who tells him what Agron thinks of bands. Jait, who is also Albanian, says that there is nothing 'un-Albanian' about being in a band. It's her decision, but she has to remember that other people are also relying on her. Zana tells Agron she's not quitting the band for his sake. That night the band play at a party in the playground. Everybody is having a good time - including Petar, Marina and Gjubredjiya.

### ***My Dog***

**A Story:** Itse's has new puppies and gives one to Mali. When Mali's attempts to find a place to keep the puppy fail, he schemes up a plan: Without asking her, he gives it to Jeylan thinking that she'll look after the puppy. That way Mali will be free to play with it whenever he wants. Although Jeylan doesn't want the puppy, Remziye persuades her that the dog needs to be taken for a walk. They go to the city park. In the park the puppy runs away. Jeylan looks for it a little but decides this is a good way of ridding herself of the unwanted animal and goes home. Mali keeps asking to see the puppy and Jeylan keeps finding reasons to put him off. Mali eventually discovers that she's been lying to him about where the dog is. When Mali forces the truth about the dog from Jeylan, she says that he should never have given it to her in the first place. She confesses that she doesn't care about what happens to the dog. Karmen "threshes" Jeylan to the park as a puppy. Falling into a hole, 'puppy Jeylan' waits in fear till she's rescued. From this experience, Jeylan realises that she's been cruel to the dog and goes looking for him once again. On its own, the missing puppy returns to Itse's house. At Mali's house, Itse and Jeylan tell Mali that he was wrong accept the dog without his parent's permission and then to give it to Jeylan without checking with her first. Jeylan admits that she also mishandled the puppy. Mali promises to find a good owner for the dog. He gives the dog to a little girl whose parents promise that they will look after it. She promises Mali that he can come and visit anytime he likes.

**B Story:** Beni has done very well at school. His parents tell him that the family wants to hold a *mevlud* in his honor. Beni is sceptical. While Beni is at his aunt's house during preparations for the *mevlud*, his girlfriend Sanja arrives and is curious about what's going on. She invites Beni to a party but he turns her down because of some vague family commitment. He's clearly uncomfortable. Sanya still doesn't know about the *mevlud* when she runs into Teuta, Beni's mother. Teuta invites Sanya to the celebration. Sanya tells Beni that she is coming to his *mevlud*, saying that his family is paying him a great compliment. Beni recognises that she is right. The *mevlud* is a great success. Beni is flattered that Sanya is there.

### ***Elvis and I***

**A Story:** Filis sees Elvis, a young Roma boy, fall off his bicycle cart and twist his ankle. She takes him back to Shutka (the Roma quarter of Skopje), marvelling at the vibrant street life in this neighborhood. Elvis invites Filis to visit him again and she gladly accepts. Filis returns to Shutka where she meets Elvis and his horse, Levis. When she arrives home late and tells her aunt and uncle where she's been, they're mortified that she's been spending time with the Roma. They forbid her from going to Shutka again. In the car with Ismail and Leyla, Filis encounters Elvis who's earning money by cleaning car windows. Not knowing that this is Filis's new friend, Ismail and Leyla tell her to ignore him, which she does. Filis expresses her regret about her behavior towards Elvis to Karmen. Karmen advises her to find Elvis and apologise. When she does, Elvis says that Filis's attitude about the Roma is just like everyone else's. He's not interested in her apology or her friendship any more. When Filis complains to Karmen that Elvis has rejected her apology, Karmen "threshes" Filis into a Roma street girl trying to clean the window of a car in which Elvis is riding. Filis sees Elvis in the car and she waves at him, but he ignores her. Filis now realises how hurt he must be. She asks Remziye, her Roma girlfriend, to convey her regrets to Elvis on her behalf. Remziye does. Elvis has to choose between his hurt pride and his new friendship with Filis. He changes his mind and asks if they can be friends again. The following day Elvis comes to Filis's neighbourhood with Levis and is a big hit with all the children. As they leave Levis falls lame, so Filis offers to accompany Elvis as he takes the horse to someone who can help. She tries to phone her family to tell them where she's gone but the line is busy. When Filis doesn't come home on time, her aunt and uncle get increasingly worried about her. Her uncle finally drives to Elvis's home looking for her, and finds that Elvis's parents are as worried about him as Ismail is about Filis. When Filis and Elvis eventually arrive everyone is relieved to see them. Seeing that Elvis and his parents are a family like any other, Ismail promises personally to bring Filis back to visit Elvis.

**B Story:** Jeylan has sent Itse a traditional Turkish *Karagöz* puppet from Turkey. Spase and Luli tell Itse all about this character and his mischievous friend *Hajivat*. Itse decides to put on a *Karagöz and Hajivat* shadow puppet show. Itse learns to make a *Hajivat* puppet to complement *Karagöz* in his puppet show. Itse visits the library for background information on the traditional *Karagöz and Hajivat* puppet shows. Itse's puts on his shadow puppet show. Elvis is there too!

### ***Darko and the Aliens***

**A Story:** Darko has a vivid imagination. As he sits in the playground he imagines that he is Captain Darko at the controls of a space ship. At school he reads out a story he wrote about "Captain Darko." Although his classmates laugh at him, his teacher is impressed. She says that imagination is important. Darko spots a strange "alien" on the rooftops and points him out to Mali. To Darko's disappointment Mali is very dismissive. Darko is dismayed by Mali's reaction to the "alien." He is therefore even more shocked when Karmen suddenly introduces herself to him on his computer. Convinced this is further proof of aliens he rushes out to tell everyone, but they all laugh at him. An old neighbor woman sympathizes with him by inviting him to tea and cake, but Darko is too depressed for tea. Darko spots the "alien" again, but quickly discovers that he's simply a chimney sweep. When the children mock Darko yet again, he decides to abandon his space stories. In the common room Itse and Beni laugh at Darko's predicament until Mali finds Darko's notebook and starts to read them one of Darko's stories. They realise that his writing is rather good..... Karmen again appears again in Darko's room. This time Darko tells Karmen of his problems - nobody takes him seriously. Karmen "threshes" Darko, along with Mali, Beni and Itse to an alien planet created in Darko's imagination. They are deeply impressed and congratulate Darko. His imagination reignited, Darko writes more stories and gives a copy to Spase and Luli who, inspired, decide to write their own memoirs. Encouraged Darko visits the old neighbor woman. He reads her some of his stories and they discuss what Darko would like to do in the future - go back in time perhaps to see the dinosaurs, or travel beyond the galaxy....

**B Story:** Spase and Luli, who have spent years playing chess with one another in the courtyard, are bored with each other's company. They decide to take a break from each other and try something new. By coincidence Spase and Luli have both decided to take up ballroom dancing. At their dance classes Spase and Luli strain themselves but when they

meet on the way home they are loathe to admit their injuries. In the end, they admit that old friendships are more valuable than small quibbles.

### ***Fat Boy***

A hulking, unknown kid rides into "our neighbourhood." He's looking for someone he calls *Tarabuka*. Mali, Goki, Jeylan and Beni have never heard of this person. Suddenly Itse appears. He's *Tarabuka*. And he calls the unknown kid *Fatso*. *Fatso* challenges *Itse* to a fight. *Itse* accepts - anytime, anywhere! The other kids are amazed by these developments. *Itse* (with flashbacks from an episode from Season 2 - *Tarabuka*) tells them how *Fatso* was a member of the *Pilots* gang, and how *Itse* made him look a fool. *Fatso* runs into *Darko* and makes him empty his pockets. Surprisingly, *Darko* asks him if he would like some ice cream. *Fatso* thinks *Darko's* going to steal it. *Jeylan*, *Beni* and *Mali* work on plans to trick *Fatso* but *Itse* is adamant that his honor demands facing *Fatso* "man to man." At the shop *Darko* simply takes two ice creams. *Fatso* is impressed. *Darko* tells *Fatso* that stealing is for wimps. He has an arrangement and will pay for the ice cream later. *Mali* observes them together and decides that *Darko* has betrayed his other friends. Each of *Itse's* friends tries to implement a plan to trick *Fatso*: *Beni* tries to impress him by filming him and telling him that he has film star potential. *Fatso* knows more about cameras than *Beni* does and takes it away from him. *Mali* sets booby traps for *Fatso* but *Fatso* spots them all. Exasperated *Mali* falls into his own trap. *Filis* and *Jeylan* try to impress *Fatso* by complimenting him on his muscles. Their plan to lock him in the garage ends up with *Fatso* locking them up instead. *Fatso's* not as dumb as he appears. . . as the kids take him to be. . . *Fatso* and *Darko* are becoming friends. *Fatso* shows him a neat trick with ropes to use in his *Captain Darko* stories. *Darko* tries to persuade *Fatso* that there is nothing to be gained in fighting *Itse*. *Itse* remains convinced the only solution is to fight. As he exercises in the common room *Karmen* encourages him to talk to *Fatso* instead, but he refuses. *Karmen* "threshes" *Itse* to a Wild West saloon where *Itse* and *Fatso* get into a wild cowboy brawl – which nobody wins. *Karmen* then re-runs the scene, but this time *Fatso* and *Ice* get into a --- conversation. *Itse* understands *Karmen's* point, but it's too late. The fight has already been arranged. Surrounded by a bunch of kids who egg them on, *Itse* and *Fatso* face up. Suddenly there is a crash. *Darko* is trapped underneath a collapsed billboard. As they work together to release *Darko*, *Ice* and *Fatso* realise the folly of fighting. They finally learn each other's real names: *Martin* and *Itse*. *Martin* says that he'll be back- but this time he'll pay for the ice creams. *Filis* still likes his muscles!

### ***Ghosts***

As *Filis* prepares to go back to her home village *Risto* (*Mali's* father) is using the common room to store his precious *Galichnik* cheese. The problem is *Leyla* (*Jeylan's* mother) is also using the room to store her precious preserves (*rechel*). They argue about who has the right to use the common room. Although they agree that the original caretaker of the building had said they could all use it, still they argue. Each tries to bar the other by putting a lock on the common room door. *Karmen* begins to tell *Filis* the story of the original caretaker; how his wife and son died in the 1963 earthquake; how he was made homeless; how he made the common room his new home. Each year he would host a *zadushnitsa* banquet on All Souls Day to remember those who had died. That tradition had continued to the present: *Mira* (*Mali's* mother) and *Teuta* (*Beni's* mother) are preparing food for the banquet. Mysterious things start happening around the building. Lights go on and off, strange messages and signs appear on the wall. Things disappear then suddenly re-appear. Everyone is very nervous. *Mali* is convinced that the ghost of the caretaker has returned, angry that *Risto* and *Leyla* are arguing over his old room. He devises his own spell to drive away ghosts. *Jeylan* catches ghost fever and makes traditional protective amulets. The rest of the kids think that *Risto* and *Leyla* are playing tricks, trying to frighten each other from using the room. They break into the common room and discover the cheese and *rechel*. Is this why *Risto* and *Leyla* have locked the door? They decide that it is time that *Risto* and *Leyla* were taught a lesson. While *Karmen* diverts *Risto* and *Leyla* by appearing as a ghost the kids prepare their plan. They invite *Risto* and *Leyla*, who are now very frightened, to *zadushnitsa*. There they are met by a mysterious ghostly figure. Could it be the ghost of the caretaker angry with *Risto* and *Leyla*? Suddenly the ghost reveals itself as *Filis*. As everyone sits down under the stars *Filis* offers a toast: "To my friends, to your friends, and in particular, to our common friend, the caretaker." As dawn breaks we see the ghost of the caretaker sitting at the empty table. He raises his glass to the souls of the dead, "za dusha!" and then disappears into the sleeping building. Although he is gone, his spirit of friendship and community remains.

## **NASHE MAALO SEASON 4 SYNOPSES**

### ***What If...***

When Mali's, Filis's and Darko's wishes are hindered by their parents, the kids wish that for one weekend they could be the boss at home and have their way. Karmen overhears them and says they should be careful what they wish for, because they might get it. When kids persist, Karmen "threshes" (magically transports) them into the place of their own parents. At first, the new kids-as-adults enjoy themselves and boss around their parents-as-kids. Just when everything is perfect, the kids-as-adults start to face various problems they'd never had to consider before. Finally the kids are threshed back to their normal selves. They realize no one is free to do just anything s/he wants, including parents/adults. The kids are no longer in a rush: They have time to mature until they have to face adult responsibilities.

### ***Ivan***

Ivan is just one of the gang, till the day his father, Tome, comes home from work early. His factory's been shut down and he's been laid off. Despressed, Tome is unmotivated to look for new work, and his mood quickly infects the entire household. Ivan's friends are aware that something's wrong, but only belatedly discover the cause. When they offer Ivan a loan, he refuses it outright. He does accept the offer to start earning money, both by working at the neighborhood car wash and by joining his friend Itse in a clown act in the park. When Tome finds money in Ivan's pocket, he feels dishonored and humiliated, especially because he's convinced that somehow the neighbors are giving Ivan money out of pity. Only when Ivan angrily shows Tome that he's trying to help the family by working does Tome realize that improvements in one's life don't come by themselves but have to be sought actively and deliberately.

### ***Music Magic***

Beni must decide in which high school to enroll. His heart's desire is music, but Beni's father Ahmet is determined that Beni should pursue something with financial perspective. Beni's mother feels that Ahmet is being too rigid. Not wanting to disappoint his father, but at the same time wishing to fulfill his own dream, Beni discovers a web site called Music Magic. The site promises musical as well as financial success. Carried away with the possibilities of Music Magic, Beni neglects to prepare for his entrance exam. He lies to his father saying that he's studying at the library. Beni intends to reveal the truth once he's succeeded with Music Magic, and hopes his father will understand. Music Magic suddenly goes bankrupt and all of Beni's plans fall apart. Beni realizes he can't satisfy his own and his father's expectations but it's too late. The entrance exam one week away: He tells Karmen there's no hope of success. Karmen "threshes" to a music café where he meets Vlatko Stefanovski (a famous guitar player). Vlatko advises Beni not to give up on something if he desires it from the bottom of his heart. Beni's determination is renewed. With great love and intensive work Beni manages to pass the exam and is admitted to music high school. Although his father still doesn't agree with his choice, he learns to respect his son's desire.

### ***New Girl***

Darko, the lonely space voyager finds himself in a new situation: He has a new stepfather, Marko, and stepsister, Matea, and he doesn't like it. Darko sees Matea as competition. He senses that almost instantly she's won over his mother, his best friend Mali, and even Karmen. Matea also feels at a loss in her new environment, without friends and without her mother. She has little patience for Darko, who seems unwilling to give up anything; especially not space in his room and the regular visits with his mother to the planetarium. When Darko's mother suggests skipping their planetarium visit, Darko runs away from home and hides in a tree house. He's convinced his mother no longer loves him and is unaware how his disappearance will make her feel. The parents mobilize Matea and Mali (who's fallen head over heels for Matea) to search for Darko. Even once they find him and ask him to go home, but he doesn't understand why they've come for him. When Matea completely loses patience for Darko's feelings, Karmen "threshes" the two of them. They have to choose between finding a way to acknowledge each other by sharing or to live in hostile isolation. Darko and Matea realize that although it may be odd at first, they now belong to the same family that loves them both.

### ***The Bride***

When Zana sees a traditional wedding taking place in the neighbor's yard, she is taken by the image of the bride as a special person. Quickly, however, Zana learns of the difficulties and discrimination that women around her have to face day to day. At home, for example, Zana's mother is expected to prepare a large family dinner, despite chronic

pain, which her mother is loathe to admit because she has to maintain her position as the "bride of the house." As Zana's comprehension of injustice towards women grows, so does her anger and her desire to "fix" things. Zana's opportunity arises when her school teacher, also head of a women's organization, agrees to let Zana publish an article in the school magazine. Zana, however, is too consumed by her simmering anger to understand that change a positive approach; expressing anger alone is not enough. From her neighbor and from her mother she gradually realizes that each situation has its own explanation, and that only by understanding and addressing the cause is it possible to offer a meaningful solution. As Zana comes to terms with this realization, her mother suggests a solution that requires Zana's father to admit that women's work is difficult and that it is not beneath a man's dignity to help.

### ***Home***

During one not very pleasant event Elvis meets David, in front of a supermarket. The argument that follows the meeting puts them into big trouble but at the same time is a beginning of long-lasting friendship. Hard working Elvis and the orphan David are forced to find money to pay the damage (the broken window of the supermarket). Elvis decides that they have no other choice but to earn the money honestly. That's a beginning of one friendship that will confuse Elvis' emotions. Without asking David what he really needs he wants to help him although David doesn't need what Elvis offers. David enjoys the time spent at Elvis' home and that is an argument plus on the account of Elvis' desire that his parents should adopt David and thus to find a real home for his friend. His parents are much more aware about the consequences of the adoption and try to explain that to Elvis. Elvis doesn't want to comprehend their reasons and decides to find David a home alone. He takes his friend David to a room (the Common Room) that he has never been to before and can't understand why David is not happy and why he leaves the room. When Elvis finds David in his house sitting and talking with his parents, he listens David's explanation for the first time and understands that David doesn't lack a home – but family atmosphere and friends.

### ***Seeds of Love***

Filis is the favorite grandchild of her grandfather Güner. When Güner falls seriously ill, Filis's family doesn't want to tell her because they think that not knowing is better than knowing. Once Filis discovers her grandfather's ill, she rushes to see him. Güner reveals to Filis that his first love was a Maria, whom he couldn't marry because he was Turkish and she was Macedonian. Despite this, he's secretly loved continued to love her all his life. He gives Filis a broache with Maria's picture. When Güner dies, Filis resolves to find Maria and to return the broache as a token of her grandfather's love. With Karmen's help, Filis eventually finds and meets Maria, who admits to Filis that she too always had kept Güner close to her heart. Maria gives Filis seeds from the sunflowers that she and Güner had had as a symbol of their love in their youth. Filis plants these seeds as a way of making sure that the love between Güner and Maria, though secret, won't disappear.

### ***Remziye's Dilemma***

Remziye, as the top math student in her class, is invited to represent her school at the city math competition. She hesitates on the pretext that she's too busy with her dance group. Actually Remziye is worried she may not do well at the competition. Should that happen, everyone will make laugh of her and say that no Roma girl should have been chosen in the first place. Despite her friends' and family's encouragement, Remziye refuses to enter the competition. For this reason, Jeylan and Itse decide that it's time for Remziye to meet Karmen. Remziye is convinced that Karmen is some kind of a trick, till Karmen "threshes" her. From Karmen Remziye realizes that avoiding a challenge is admitting failure from the very beginning.. Although she doesn't know how well she will do, Remziye is determined to participate in the competition.

## **NASHE MAALO SEASON 5 SYNOPSES**

### ***Itse's Exhibit***

Itse mounts an exhibit of traditional Turkish shadow puppet theatre in Skopje's old bazaar. Although his effort is supported by an old Turkish friend of his grandfather's, Itse encounters fairly stiff and at times hostile resistance from younger Turkish kids. They are mostly upset by the fact their Turkish culture is being represented by someone who's not Turkish. Almost ready to give up, Itse accepts Jeylan's advice and holds the exhibit anyway. Although only a few Turkish kids come, Itse manages to show that different ethnicities in Macedonia share many common cultural values that bear similar importance for all of them.

### ***Say Stop***

Dibek, is a neighborhood bully. Every day he threatens and takes money from Elvis's friend David. David is too frightened to stand up to Dibek or even to tell his friends or any adult. When Elvis finds out, he tries to protect David and responds to Dibek with the kind of violence that Dibek uses against his "victims." David realizes that Elvis trying to beat up Dibek is not going to solve the problem, and he musters the courage to tell the head of his orphanage what's going on. The kids realize not only that violence begets more violence, but that you have to speak up in the face of injustice.

### ***Little and Big***

Beni wants to become a DJ at a local radio station, but the owner thinks he's too immature for the job. At the same time, Beni has to take care of his niece Arta, and tries to get Mali to help out by playing with her. Mali finds Arta too little, and is much more interested in Beni's radio job than in "babysitting." All three try to get what they want by pretending to be, and trying act, older than they really are – but all their tactics backfire. When Arta gets into trouble at school, Beni finally gets a chance to demonstrate his true level of responsibility, which then opens an opportunity for him to try for the DJ's job after all. Beni, Arta, and Mali see that it's not always age but maturity that matters.

### ***Ivan's Quest***

On his birthday, Ivan finds out accidentally he's been adopted. He has a terrible internal conflict between his feelings for the only parents he's ever known and his desire to find out as much as possible about his past. In his emotional confusion, he decides he was abandoned and that he needs to leave "home" to discover his true identity. Ivan solicits Itse's help. Itse tries to explain to Ivan that parents sometimes don't know the best way to share difficult information with their children and that he needs to understand that his mother and father are the two people who raised him. Ivan eventually traces the story of his birth parents to a village, and understands how difficult it had been for them to secure his best future. Ivan feels bittersweet satisfaction about this discovery. He does, however, realize that *parents* are those people who love and take care of you.

### ***The Lie***

Erol, a 13 year old Turkish boy moves to "our neighborhood." His misses his old friends and is worried that the kids in his new neighbourhood won't accept him because he's Turkish. So he lies, saying he's Macedonian and that his name is Igor. Mali and other kids invite him to join them and Erol/Igor thinks he's managed to fool them. When Filis comes to Erol's apartment to welcome the new Turkish family, things get more complicated. "Erol" goes missing, and the kids (including "Igor") are sent out to find him. Erol finally reveals to everyone that he's not Igor and explains why he lied to them. He discovers that the kids are just as willing to accept him as Erol than as Igor.

### ***Karmen is Leaving, Pts 1 & 2***

Karmen wants to make sure that her protégées have learned how to deal with everyday problems. She probes their ability to apply their knowledge to issues raised by some younger kids in the neighborhood. As each of the older Nashe Maalo kids is confronted by a problem, s/he recounts to the younger child an earlier occasion when something similar happened. Through flashbacks, Karmen's different pieces of advice and the lessons learned from previous adventures are recalled. In this way, Karmen's kids demonstrate that they are now able to mentor and help the younger Nashe Maalo generation.

### ***The Best of Nashe Maalo***

This season finale is comprised of scenes of various episodes from all previous seasons.

## Daily Progress Report

<b>Nashe Maalo</b> <b>Season 5</b>	Prod. Office - Mirce Acev bb 1000 Skopje, Macedonia Tel/Fax: + 389 2 112 085/ 112 163 Email: nashe_maalo@sfcg.org.mk				
<b>DAILY PROGRESS REPORT</b>					
<b>EPISODE 3</b>					
<b>PRODUCTION: NASE MAALO</b> The small and big ones					
Producers: Robert Jazadziski, Refet Abazi      No: 11 Director: Dritero Kasapi      Date: Monday, 09 Jun, 2003					
Estimated days: 30 Days to date: 11 Remaining: 19 Extra day:	<b>LOCATIONS:</b> * STUDIO HEMTEKS				
UNIT CALL: 07:00 SHOOTING START: 07:45 LUNCH FROM: 13:05 LUNCH TO: 14:05 WRAP: 18:30					
<b>BETA TAPES</b> Total: 150      Used today: 5      Left: 109					
SCENS COMP. TODAY: 28, 14, 15, 13, 16, 18, 17, 10, 25, 19, 20, 34  ADDITIONAL SCENE SHOOT: 31, 33, 35  SCENES NOT SHOT:		PREVIOUS TIME: 186' SHOOT TODAY: 148'  TOTAL TIME: 334'  SCREEN TIME: 11'07"  TOTAL SCREEN TIME: 24'58"  TOTAL OF 6 EPISODES: 1197'	SETS 5 <hr/> TOTAL PAGES: 23 6/8 PG. SHOOT TODAY: 5 7/8 PAGE COUNT: 5 3/8  TOTAL PAGES OF 6 EPISODES: 45 4/8	Daily ratio: 13 : 1  Total ratio: 14 : 1	
<b>ARTISTE</b> M/UP/ Wardrobe      On Set      Dismissed      EXTRAS					
Vladimir Petrovic		06:30	07:40	18:30	
Fisnik Zekiri		06:30	07:40	18:00	
Drenusa Hodza		06:30	08:00	17:10	
<b>ADDITIONAL CREW AND EQUIPMENT</b>					
<b>REMARKS</b>					
<ul style="list-style-type: none"> <li>Shot material from 06/06/03 loaded</li> <li>Assembly of episode Say Stop running</li> </ul>					
<b>NOTE:</b> * One of the main actors EMIL RUBEN, playing TOME (Ivan's father) in episode "Ivan's quest", unfortunately had an injury (broken leg). Because of that we will change the order of shooting the episodes. We will shoot first "The Lie" and than "Ivan's quest". Small changes will be done with the script "Ivan's quest", due to need of injury of the actor. * Mirka Georgieva, wardrobe not on work today because of illness.					
Distribution: Executive Producer Allen Schied, Producers Refet Abazi, Robert Jazadziski, Production Manager Vladimir Anastasov, Directors Dritero Kasapi, Igor Ivanov - Izi					
Viktorija Cerepnalkovska					

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### Wall street Journal Article on Nashe Maalo

February 19, 2001

Wall Street Journal Europe

Macedonian TV Show For Kids Shows Life's Grittier Side

By ELIZABETH WILLIAMSON

Staff Reporter

SKOPJE, Macedonia -- In most countries, children's television land is a soothing place inhabited by Big Bird, Barney the purple dinosaur, and the Teletubbies, who love each other very much.

But here in the Balkan nation of Macedonia, television's hottest show for kids, *Our Neighborhood* takes place in a graffiti-splattered jungle of concrete. A mother drags angrily on a cigarette, telling her daughter she's fired the gypsy maid for stealing. Brothers whack each other around while their father swigs a beer. An eight-year-old at a birthday party belches his way through the Cyrillic alphabet. A zoom shot focuses on a full ashtray. The music is rap and today's lesson is ethnic tolerance, not arithmetic.

The series depicts a gritty world, but one Macedonians understand. Macedonian newspapers gush over the show. Three Balkan pop singers have cut an "Our Neighborhood" dance CD, and one radio station chose the show's theme song as its hit of the week.

And Macedonian kids? Three-quarters of them watch the program every week. "I like that the kids are all one crowd, no matter what their nationality," says Elena Jankulovska, a shy 12-year-old viewer. "And when they make a mistake, they get advice."

There's plenty of ethnic mixing and advice behind the scenes, too. The series is the brainchild of Eran Fraenkel, an American expert on the Balkans who heads the Skopje office of Search for Common Ground, a Washington- and Brussels-based conflict-resolution group. Life imitates art as he strives to direct the show's multiethnic team - an unlikely crowd made up of Common Ground's Washington executives, an American veteran of "Sesame Street," a BBC producer and Macedonian writers and filmmakers. No wonder the series depicts Balkan volatility so well.

"I've had to mediate different perspectives," Mr. Fraenkel says diplomatically, "without restricting ourselves to the most bland pabulum possible."

"Our Neighborhood" went into production during the war over Kosovo in 1999. The timing was right for a program that combats pernicious Balkan prejudices. Each week, the cast of young Albanian, Roma, Turkish and Slavic actors confront what divides them in scenes that Macedonian writers see as normal "kid-type situations."

In one, a gang of youngsters press a baseball bat to the throat of eight-year-old. "Tell us where your brother is," the leader threatens. In another, Atidje, the Roma character, confronts the local ragpicker: "They say you're a wicked, dirty gypsy," Atidje says. The show does battle with familiar stereotypes every week: Roma are thieves; Albanians are vengeful; Macedonian Slavs are jealous and hypocritical; and Turks, the region's historical conquerors, are elitist.

Using television drama to teach tolerance to children is a delicate business. But it's doubly difficult when the mindsets of the producers collide. "When you do a show like this, you need much more teamwork than anyone's ever used," says the show's creative consultant, Brett Pierce, a former "Sesame Street" producer from the Children's Television Workshop, now known as Sesame Workshop. "You have to decide when something's cultural, and when it's harmful to the message."

Tough negotiations began with the first scene of the first episode: a father guzzling a beer while his eldest son whacks a little brother on the head. Tsk-tsk, said the Americans: That's physical abuse - and



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perhaps alcohol abuse, too. Rubbish, countered the Macedonians: That's family life in the Balkans. Eventually, Mr. Pierce says, the two sides reached a compromise by shortening the beer-chugging and slugging scenes and editing out the father's belches.

In another contentious scene, two young boys hashed out their differences while sitting on a railroad track - with the sound of an approaching train rising in the background. The "Sesame Street" adherents were horrified. "We were like, 'Oh my God,'" Mr. Pierce recalls. It was too late to reshoot the scene; all they could do was erase the train from the sound track.

And then came the sequence of a quarrel on the street between an Albanian father and son and a Macedonian father and son. At the height of the ethnically charged exchange, a shapely woman passed by. The fathers and sons fell silent and gawked for a moment, then resumed the argument. The scene was reshot, without the interruption.

"There was stuff like that throughout" the first season, says Mr. Pierce, the "Sesame" alum. "It undermines on so many levels what we're trying to do."

"No way," retorts the show's ponytailed Macedonian co-producer, Ivo Antov. He insists that a Macedonian show has to be shot from a Macedonian perspective. Mr. Antov, who was filming a 50th anniversary tribute for NATO when Mr. Fraenkel found him, has little patience with what he sees as Western hypocrisy. "We're worrying about boys on a railroad track when planes are bombing the neighborhood?"

He has a point. The team began filming "Our Neighborhood" even as Kosovar Albanian refugees were pouring into fragile Macedonia and NATO bombers began flying overhead. Macedonian state TV, unnerved by the war, reneged on an agreement to provide the crew with idle sets and equipment. So the producers of "Our Neighborhood" improvised, shooting the show in a warehouse shared with a relief agency, timing the action between forklift runs.

The war also lent urgency to the program's request for further funding.

Donors for the first season included Unesco, the John D. and Catherine T. MacArthur Foundation, and the governments of the U.S., Britain, Switzerland and the Netherlands. Rounding up money for seasons two and three, Mr. Fraenkel - a peacenik first lured to the Balkans by its music and dance - reminded some that one season of "Our Neighborhood" cost only \$2 million (2.2 million euros), less than it took to wage one hour of the war on Serbia. While government officials said they could hardly substitute "Our Neighborhood" funding for NATO support, in the end the original funders - and two new donors, the C.S. Mott Foundation and Unicef - ponied up about \$3.5 million.

Since Kosovo, Mr. Fraenkel has divided his time between the fight for funding and skirmishes over scripts. Co-executive producer Martyn Day - a veteran of BBC children's television - remembers one episode that used several "gypsy" pejoratives to refer to Roma. Mr. Day, an unflappable man with a dry wit and 30 years' experience, concedes that the words were "slightly shocking." But that's the point, he says: "The lads using [such language] were intolerant and stupid." So the show pushed ahead.

Then, in the final stages of production, the team got a startling e-mail from Eileen Dzik, vice president of Common Ground Productions in Washington. Ms. Dzik had been glancing over some scripts and the gypsy references "stood out," she says. They had to go, she insisted. "We had just gotten research indicating that Roma kids already have a low self-image," Ms. Dzik recalls. "These characters were really making racial slurs about Roma."

E-mails soon escalated into phone calls. Three weeks into the dispute, Mr. Fraenkel brought in a Roma consultant as a referee. "He said it was overdone," Mr. Fraenkel recalls. "So we took out two of five 'gypsy' references."

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Now, as the show enters its third season, showdowns over content are fewer. But the team is divided over anecdotal research indicating that some viewers find the show too pretty. The cast are all city kids, in a country where Albanians in particular are concentrated in the countryside. They wear trendy clothes and have their own computers, even though Macedonia's monthly per capita income is just 169 euros.

"Bright and beautiful people can change people's minds," argues Mr. Antov, lighting up another cigarette. "Imagine a series about hillbillies which is not a comedy."

"What looks gritty to Western eyes to Macedonians can look too nice," says Mr. Pierce, who now favors adding some grit. However, he warns: "We can't go too far, because kids believe and trust these characters."

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### **Kids tuning in to tolerance**

#### POPULAR MACEDONIAN SHOW

#### OFFERS EDGY LESSONS ON BRIDGING ETHNIC DIVISIONS AND HATRED

BY DANIEL RUBIN

Mercury News Berlin Bureau

SKOPJE, Macedonia -- "Our Neighborhood" is a different kind of children's television show. Dads swill beer, ashtrays overflow, brothers slap each other around. And people from Macedonia's different ethnic groups distrust each other, just as they do on the streets.

The lesson of this battle-zone version of Sesame Street is tolerance, not the ABCs. The show, which aims to teach children how to overcome Macedonia's deep ethnic divisions, is wildly popular in a nation teetering on the edge of civil war.

After a soccer ball sails through the window of an Albanian family, the mother scoffs, "Macedonians!" as if her own children would never do that. Gypsies and Albanians are accused of stealing, exploring ancient stereotypes that they are inherently dishonest.

The Macedonians who are the majority of the population get theirs, too, often mocked for not knowing their neighbors' language.

It's gritty, but those who make the show in Skopje worry that it isn't realistic enough.

"Kids grow up fast in the Balkans," said Ivo Antov, a pony-tailed, chain-smoking Macedonian who co-produces the show, which is in its third season. "In other countries, they are not growing up with the news on TV we've had for the last 10 years. Just being present in the houses, children are fed with wars and slaughtered bodies."

One recent afternoon, the crew was taping an episode outside the Skopje apartment building where the Macedonian, Albanian, Turkish and Roma (Gypsy) characters live. The story was about the ghost of the building's manager, killed during a 1963 earthquake, and it explored Orthodox and Muslim spiritual beliefs.

But with a government helicopter gunship circling overhead, the fictional conflicts and reality were hard to separate.

"Why are they flying so low?" asked co-producer Martyn Day, a 30-year veteran of children's television with the BBC and Disney, his voice rising. "Why are they flying over neighborhoods like this? Go the hell away! We don't want you here."

Twice in recent weeks, as fighting between ethnic Albanian rebels and government forces intensified, reporters called Day, asking whether it still made sense to shoot a healing children's show as their parents edged closer to war.

"Now," he said, "it's needed more than ever."

More than three-quarters of Macedonian households watch "Our Neighborhood," with its hip-hop soundtrack and graffiti-smeared backdrops, according to a survey conducted last summer for Search for Common Ground, a Washington- and Brussels, Belgium-based conflict-resolution group. Common Ground's director, Eran Fraenkel, created the show after growing disgusted with local TV programming.

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“They had cartoons and music videos and American movies,” said Fraenkel, who had a 2-year-old daughter at the time, but they were “movies like ‘Ninja This’ and ‘Ninja That’ and Vietnam films Rambo never heard of. It was completely dominated by violence.”

His idea was to combat stereotypes by showing how families can live side by side in a country of more than 2 million that is more quilt than melting pot: Ethnic groups live in separate neighborhoods and villages, go to different schools, read different newspapers and watch different television stations.

“People need to have real images of each other,” said Fraenkel, a Balkans expert who fell for the region through its dances and music as a boy in Pittsburgh.

Fraenkel wangled American assistance for the show from the former U.S. ambassador to Macedonia, Christopher Hill. The British, Dutch and Swiss governments and UNESCO also kicked in funding. For the first two seasons, consultants from the Children's Television Workshop, creators of “Sesame Street,” vetted scripts and provided advice.

On Macedonian channels, the show is broadcast in Macedonian and the other languages are subtitled. The reverse is true on the five Albanian stations. “What the kids are hearing are all the different languages,” Fraenkel said.

Making the show has provided a lesson in conflict resolution. The Americans complained about the grittiness. They protested when two men were shown wolf-whistling at a woman. (Out it went.) They questioned whether the show should depict drinking and smoking. (The drinking stayed in moderation, but the smoking is fading away.)

Fraenkel still worries when brothers cuff each other on the head -- something that Antov says “even the most peaceful families do.” (The hitting, too, will disappear.)

Western values don't hold here, they say, and Balkan children need to see something realistic for any message to stick. In a country where the average monthly salary is \$140, “Our Neighborhood” is decidedly upper-middle class, where children have home computers and electronic keyboards.

At the Cvetan Dimov elementary school in an old section of Skopje, a group of students talked enthusiastically about the program, praising the way the children learned from each other, and often seemed more open-minded than their parents.

Seidi Saido, a 13-year-old boy, aired a criticism that Fraenkel later said he found compelling. “In this series the poor should be presented more realistically,” the Albanian boy said. “They should show what poor children's fantasies are.”

So far this year, the makers of the show have been able to keep the conflict between rebels and government forces off-camera.

“We did the show through the Kosovo war and we'll do it through this war if our funders see the light,” Fraenkel said. “For them, the fact there is a war might be the rationale.”

Earlier this year one of the sponsors -- he won't specify which one -- pulled out. Then, when fighting began, the sponsor offered more funding. Fraenkel took the money, but thinks it is “a huge mistake” to address issues of tolerance only at the boiling point.

“If we could have started 10 years ago, perhaps there wouldn't be the troubles there are today. Perhaps if we can reach the kids, they will grow up and find the way to solve problems in other ways than they are doing.”

## Print Articles from Macedonia (translation)

**Tea Moderna, (Skopje, Macedonia), June 28, 2000**

### **The Story About the Talking Building Continues**

**By Klimentina Iloska**

Shooting of the eight new episodes from the series *Nashe Maalo* [Our Neighborhood] has just started and will be completed by July 15. The characters are the same as in the previous season, as are the screenwriters, directors, wardrobe, and art direction. Famous singers also make appearances. In the series, professional actors are helping the kids improve their acting. Many familiar faces from the city act as extra.

The shooting now is much better organized than last year, says Ivo Antov, line producer of the series. The screenplays are better written and prepared, and they are written by Katarina Tocinovski, Krisi Naumovska, Dritero Kasapi, Ognen Georgievski, and Ivo Antov, who were supervised [Martyn] Day. The quality of the production is expected to be even better this season.

In this season, there are some new elements that the responsible persons did not yet want to discuss. We know only that in the new episodes, Karmen will not only appear through the old TV, but she will present herself in new ways and settings, and she will bring the kids to very unusual places.

The series is being shot in different locations in Skopje: on the "Kale" fortress, in the city park, and in Stenkovec (near the military airport where the studios, the basement, and Dime, Dzejlan, and Beni's apartments are located). The main shooting location is Karmen's neighborhood in the Prolet settlement.

The project is the brainchild of Search for Common Ground, an American non-governmental organization that made great efforts to secure the financial support necessary for the realization of this project. The donors are USAID, the British Council, the Dutch and Swiss governments, UNESCO, and the European Union.

"The first season of *Nashe Maalo* has had the anticipated effect on the youngest part of the population. It was a big hit among the children surveyed, from all ethnic and social groups, in cities and in the country," says line producer Ivo Antov.

Research was conducted to assess the impact of the series on children ages 7 to 11. It shows that there have been positive changes in the way children in Macedonia think about children of other ethnicities. According to the analysis of Mirjana Najchevska, a sociologist, Beni (Fisnik Zeqiri) is the most popular character among viewers of all ethnicities, although "it wasn't the aim of the series to emphasize one character over the others. This series is not about Dime, Mali, or Beni, but about *our neighborhood*. For that reason, the other characters will be highlighted more in the upcoming episodes.

"One of the episodes, 'Dime's Party,' was nominated for the "Prix Jeunesse International 2000" award in Munich. It was one of six finalists out of 210 children's television series and was in competition with Disney, Channel 4, and BBC Education. The award represents success for everybody--the producers, the directors, the screenwriters and the actors. But I think it means the most to the donors," says Ivo Antov.

"Macedonian children's [television] is very well-received in Europe. This could be a reason to devote even more effort to production for children, something that obviously had been neglected until very recently. If our children are our biggest treasure, let's create something

## Attachment 5

for them. But let's not teach them with stories about jaded adults, but rather with stories about how kids react to other kids, in a childhood context like we have in *Nashe Maalo*.

Children have fun watching this series. They are introduced to different cultures and ethnicities, and they learn how to respect others. Let's hope that the tensions are decreasing.

### *NASHE MAALO, AGAIN* **(THANK GOD)**

Kids who get a chance to read this will be excited. Nashe Maalo is back again! On November 5 will start eight new episodes of this series, which not only has excited kids but also has not left adults indifferent.

In this eight new episodes you'll have an opportunity to follow fortunes and misfortunes of Beni, good-old Dime, the all-too-sweet Mali, the charming Atije, as well as Jeylan. Plus, you'll have a better chance to get to know Itse, Darko and others. But, don't think that anyone's forgotten Karmen, the talking apartment building. She's got things to say, since our heroes keep getting into all kinds of kid troubles. In episodes called "New Knight," "Girls and Boys," "Tarabuka," "Other Side of the River," "Nerds," "Baba," "Secrets," and "The Cure," we'll pick up with our darling young actors just where we last left them.

The producers of Nashe Maalo have reason to congratulate (themselves). It's not easy to take third place at the world's best-known children's television festival, Prix Jeunesse, with its professional jury. This is what happened with an episode from Season 1 of Nashe Maalo, which competed with 2000 other kids' TV entries.

There's no doubt that this series has set new standards for kids' TV in Macedonia. After Nashe Maalo, nothing will ever be the same. That's why we're expecting the new episodes to be the same as the first: DYNAMITE!

***Makedonija Denes***  
3 Nov 2000

### **EIGHT NEW EPISODES OF NASHE MAALO**

So hey, we can boast about the start of eight new episodes of the best-loved kids' TV series. You can watch them starting day after tomorrow on A1 at 17:30 with rebroadcasts on Wednesdays.

At the Prix Jeunesse, the world's foremost children's TV festival, competing against 2000 programs including those from Walt Disney, the BBC, and CTW, a Nashe Maalo episode was awarded third place by the jury.

In the eight new episodes (New Knight, Girls and Boys, Tarabuka, Other Side of the River, Nerds, Granny, Secrets, and the Cure) we'll again be in the company of our old friends Beni, Dime, Atije, Jeylan and Mali. Some new ones will appear as well—Itse, Darko, Violeta--- and, of course, Karmen the talking apartment building. Over the next 2-1/2 months we'll follow our young actors as they encounter all kinds of everyday kids' problems and ways of solving them.

The problems our young friends encounter can easily be equated with those of our older friends; namely, those problems we all face in our everyday lives. For example, you'll see how the kids deal with gender differences (girls and boys), how people judge one another by appearances rather than by their character, and so forth. We're not going to reveal more; you'll have to judge for yourselves.

## Attachment 5

We're hoping that this year we'll be your TV Friends once more. All the best, again!

### ***Vest***

3 Nov 2000

### **SUNDAY A NEW SERIES OF NASHE MAALO BEGINS**

The kids' series Nashe Maalo starts broadcasting on Sunday, November 5 at 17:30. In this new series we'll again be joining our old friends Beni, Dime, Atije, Jeylan, and Mali. We'll also get to meet new ones such as Itse, Darko and Violeta. Over the next two and a half months we'll be able to see how these young actors deal with day-to-day problems faced by kids, and how they try to solve them. Their problems are really no different than problems that adults have to face. For example, in one episode the kids have to cope with gender biases (Girls and Boys), and in another the problem is dealing with someone's looks rather than his character (Nerds). At the children's TV festival, Prix Jeunesse, Nashe Maalo competed against 200 programs including productions by Walt Disney, the BBC, and CTW. An episode of Nashe Maalo took third place in this professionally juried competition.

### ***Dnevnik***

3 Nov 2000

### **NASHE MAALO – AGAIN**

On Sunday, November 5 at 17:30, and every Sunday after that, A1 will be airing the eight new episodes of the children's series Nashe Maalo. Rebroadcast of these shows is on Wednesdays.

In these new episodes (New Knight, Girls and Boys, Tarabuka, Other Side of the River, Nerds, Granny, Secrets, and the Cure), all our old friends (Beni, Dime, Atidje, Ceylan, and Mali) will be getting together again. New kids will be appearing too (Itse, Darko, Violeta)...and, of course, Karmen the talking apartment building.

In these new programs we'll see how our young characters cope with everyday "kid" problems, and how they go about resolving them. These problems are not at all unlike those faced by adults. For example, one episode examines attitudes about girls and boys, and in another show a kid insists on judging someone by his looks instead of his character. Tune in and find out what else happens to the kids on Nashe Maalo!

### ***Antena***

3 Nov 2000

### **ONCE MORE - NASHE MAALO**

Every Sunday at 17:30 A1 will broadcast one of the eight new episodes from Nashe Maalo, which last year got a tremendous reception not only from kids but from adults as well. "The Cure," "New Knight," and "Granny," are the titles of only a few episodes in this series in which we will continue to follow the exploits of Beni, Dime, Jeylan and their friends from the neighborhood.

Damjan ("Dime") is a 6<sup>th</sup> grade pupil at the Hristijan Todorovski-Karpos Elementary School. He likes to swim, ski, play soccer and basketball, and ride his scooter; but mostly to spend time on his computer. He got a part in Nashe Maalo following an audition to which he was called by actor Moni Damovski, and where he was very successful.

## Attachment 5

Damjan: "The first time I tried to act was in a play at school. A couple of times I even lead the cast... What helped me get the part in Nashe Maalo was that I knew how to be natural," said the young star. Speaking of stars, it seemed appropriate to ask him if he feels like one.

Damjan: "No. When I'm walking around town it bothers me that a lot of people recognize me and shout 'Hey, there goes Nashe Maalo.' My friends still treat me the same way they did before I started appearing on TV. But my relatives have changed a bit. They're constantly asking me something, giving me suggestions and criticisms, and that bugs me a bit too."

Q: Do you feel enriched by the experience?

Damjan: "Enriched...yes. Now I know it makes no difference what nationality you belong to. It's only important to get along and to be friends. This is something that's really sunk in. It was fun the whole time we were filming. We thought up all kinds of crazy things... One time the producers scolded us about something and we locked them in the dressing room and escaped to the roof. They couldn't get out for half an hour and boy were they mad at us."

Q: How long did it take to film one episode and was it tiring?

Damjan: "Usually one episodes took one week. I don't learn the lines at home. I read them to myself before the shooting and then repeat them. It was tiring, but it was more fun. I have to admit that during the filming of a couple of scenes I felt uncomfortable. For example, when they dressed Itse, Beni, and me in girl's clothes, in heels and with makeup... The most interesting was the boxing with Itse in "New Knight" when we fought with cream pies. We laughed a lot and had to re-shoot that scene five or six times. It was super."

Q: Having learned from this experience, are you planning to become a professional actor?

Damjan: "No. I'll keep acting while I'm young because it's interesting. But I spend most of my time in front of my computer and I expect I'll occupy myself with that when I grow up."

***Tea Moderna***

17 Nov 2000



## Attachment 6

### **Nashe Maalo Wins the “Zlatna Buba Mara” for Best Children’s Television of 2000**

Skopje, 8 February 2001

In front of 2,000 people including Macedonia’s best-known music, television, and sports stars, *Nashe Maalo* has won the Zlatna Buba Mara (Golden Ladybug) for the best children’s television program of 2000. The Zlatna Buba Mara is awarded on the basis of popularity and quality as judged Radio Buba Mara’s audience and staff. Two weeks ago, the *Nashe Maalo* song was picked as that station’s “hit of the week,” and was played every hour on the hour.

Included among these 4<sup>th</sup> annual award winners were Macedonia’s Olympic bronze medalist in wrestling, the country’s prominent young concert pianist who has been gaining worldwide acclaim, as well as stalwarts such as the comedy team K-15.

Each recipient of a Zlatna Buba Mara was called to the stage to take the gilded Lady Bug statuette and to say a few words. Before the master of ceremonies could announce which show had won in the category for best kids’ TV, the audience began calling out “Nashe Maalo! Nashe Maalo!”

To receive the award, Beni, Atidje, Jeylan, Mali, Itse, and Darko, together with producer Ivo Antov and executive producer Eran Fraenkel, went on stage. Mali and Darko thanked viewers who have made *Nashe Maalo* so popular. Ivo added that the Zlatna Buba Mara is special because it is the first Macedonian award the show has garnered after getting three prizes in Europe and the U.S. The show’s other main character, Dime, was unable to attend because his family now resides abroad; though he will be returning to Macedonia to film season 3 of *Nashe Maalo*. And to illustrate that life imitates art, Fabiola Ali revealed that like Atidje, the character she plays, her father has gone to work in Germany. Although she also had the opportunity to live in Germany, Fabiola decided to stay in Macedonia because she did not want to miss acting in *Nashe Maalo*.

The Zlatna Buba Mara awards ceremony was taped for broadcast on television on February 11, 2001.

## Nashe Maalo Magazine Example Layout,

Yarışın, kazanın

### MAHALLEMİZ HAKKINDA KVİZ SORULARI

**1. bölüm: Olsaydı ne olacaktı...?**  
Leyla teyze neden böreğin bozulduğunu düşündü?

- A. Börek bayattı
- B. Mali, böreğe mayonez sürdü
- C. Börekte içyağı kullanıldı

**2. bölüm: İvan**  
İvan'ın babası, oğlundan ne öğrendi?

- A. Palyaçoların komik olduğunu
- B. Sorunlarını başka kimsenin hal edeceğini beklememek
- C. Çalışmaya ihtiyacı olmadığını

**3. bölüm: Myüzik Mecik**  
Beni, "bir vuruşla iki sineği öldürmeyi " nasıl denedi?

- A. Basketbol oynuyor ve ders çalışıyor
- B. Müzikle para kazanıyor
- C. İhtiyacı olan şeyi ödemiştir

**4. bölüm: Yeni kız**  
Darko, neden Mateya'yı yeni aile ferdisi olarak kabul etmiyor?

- A. Çünkü, pembe rengini sevmiyor
- B. Çünkü babası futbol oynamaya zorluyor
- C. Anesinin, onu, daha çok seveceğinden korkuyor

**5. bölüm: Gelin**  
Öğretmen, ikinci yazıyı kabul etmemekle Zana'nın neyi öğrenmesini istedi?

- A. Kızgınlığın yanısıra çözüm de üretmesi gerektiğini
- B. Kadın haklarıyla ilgilenmediği için , yazıyı Kabul etmedi
- C. Gramer hatalarına dikkat çekmesini istedi

**6. bölüm: Yürt**  
Elvis'in velileri neden David'i evlatlık etmedi?

- A. David'in onlara para borçlu olmasından dolayı
- B. David'in, yeni aile değil, sevgi istediğini öğreniyorlar
- C. Çünkü, sepet örmeyi bilmiyor

**7 bölüm: Aşk tohumu**  
Güner ve Mariya neden evlenmediler?

- A. Velilerinden izin verilmediği için
- B. Mariya'nın ay çiçeğe alerjik olduğu için
- C. Çünkü, Güner, kente taşınmak istemiyor ve köyde kalmak istiyor

**8. bölüm: Remziye'nin sorunu**  
Remziye, neden yarışmaya gitmek istemiyor?

- A. Çünkü, arkadaşları onu korkutuyor
- B. Kendi yeteneğine güvenmediği için
- C. Çünkü Nergüz onu çalışmaya değil temizlemeye zorluyor.

**KVİZ**

Her sorunun doğru yanıtını çemberle işaret edin



## Nashe Maalo Website Example Layout,

(The website has been produced in Macedonian, Albanian, Turkish, Roma and English.)





## **Gimme6 Summative Evaluation Summary, May 2002**

### **About Gimme6:**

Common Ground Productions (CGP) and Sesame Workshop have worked together to develop *Gimme6*, a children's television program focusing on youth relationship building and problem solving. *Gimme6* uses television as an educational tool for children. Grounded in the belief that children hold a key to a better future, the series encourages positive self-image; helps demystify and break down negative stereotypes; and exposes and educates children on issues of global concern.

### **Purpose:**

The summative evaluation project sought to gain insight into the overall impact of *Gimme6*, a television series broadcast in Cyprus beginning in December 2001. More specifically, it aimed to gather information about:

- The **lifestyles** of Greek Cypriot and Turkish Cypriot children;
- The series' **reach**;
- The series' **appeal** and children's general reactions to the program; and
- Greek Cypriot and Turkish Cypriot children's **perceptions of each other** and the extent to which *Gimme6* **promoted changes** in children's attitudes, awareness and knowledge.

### **Method:**

The evaluation combined quantitative and qualitative methodologies. Five hundred eighty-three (583) Greek Cypriot children and five hundred sixty-eight (568) Turkish Cypriot children between the ages of 8 and 12 participated in a quantitative study. The pre-broadcast portion of this study examined children's attitudes about their own and the "other" community. In addition, the post-broadcast follow-up assessed the program's reach and children's reactions to the series. 19 Greek Cypriot and 25 Turkish Cypriot boys and girls participated in in-depth qualitative interviews designed to deepen our overall understanding of children's reactions to the series.

### **Findings:**

- **Lifestyles:** The content of *Gimme6* (with its multi-national setting and focus on sports and music) provides a relevant viewing experience for Cypriot children.
- **Reach:** The reach of the series was limited. Less than one-tenth (10%) of the Greek Cypriot sample and only one-twentieth (5%) of the Turkish Cypriot respondents watched any of the *Gimme6* episodes.

## Attachment 9

- **Appeal:** Various assessments of the appeal of the program revealed that children overwhelmingly provide high overall ratings for the series, find the characters and settings appealing, and enjoy the program's multi-cultural and multi-linguistic elements.
- **Perception of Other:** The ability to assess changes in attitude related to viewing *Gimme6* was limited by the small numbers of children who had viewed.

However, a comparison of the attitudes and perceptions of children who had seen the series to those who had not<sup>2</sup>, revealed that *Gimme6* has potential to help weaken negative cultural stereotypes and help the children in each Cypriot community perceive greater commonality between themselves and other children. The series appears to have had the greatest impact on attitudes related to intelligence / competence / future prospects and shared interests.

### **Conclusion and Recommendations:**

Researchers concluded that *Gimme6* has potential to impact the attitudes and perceptions of Greek Cypriot and Turkish Cypriot children if access to the series were increased. Those who had viewed it enjoyed watching the series and apparently internalized some of its basic educational messages. *Gimme6's* high appeal ratings, coupled with evidence from both the quantitative and qualitative assessments, indicate that the project warrants further attention as an educational platform. For the value of the project to be fully realized, it is recommended that an active and ambitious promotional campaign be designed and executed to increase awareness of a re-broadcast of the series. Supplemental educational activities (such as activity books, comics or novellas, an in-school educational program and a teacher-training program) could enhance the series' educational impact and broaden its reach.